RUSSELL T DAVIES
Secrets, lies and roller skates!

+

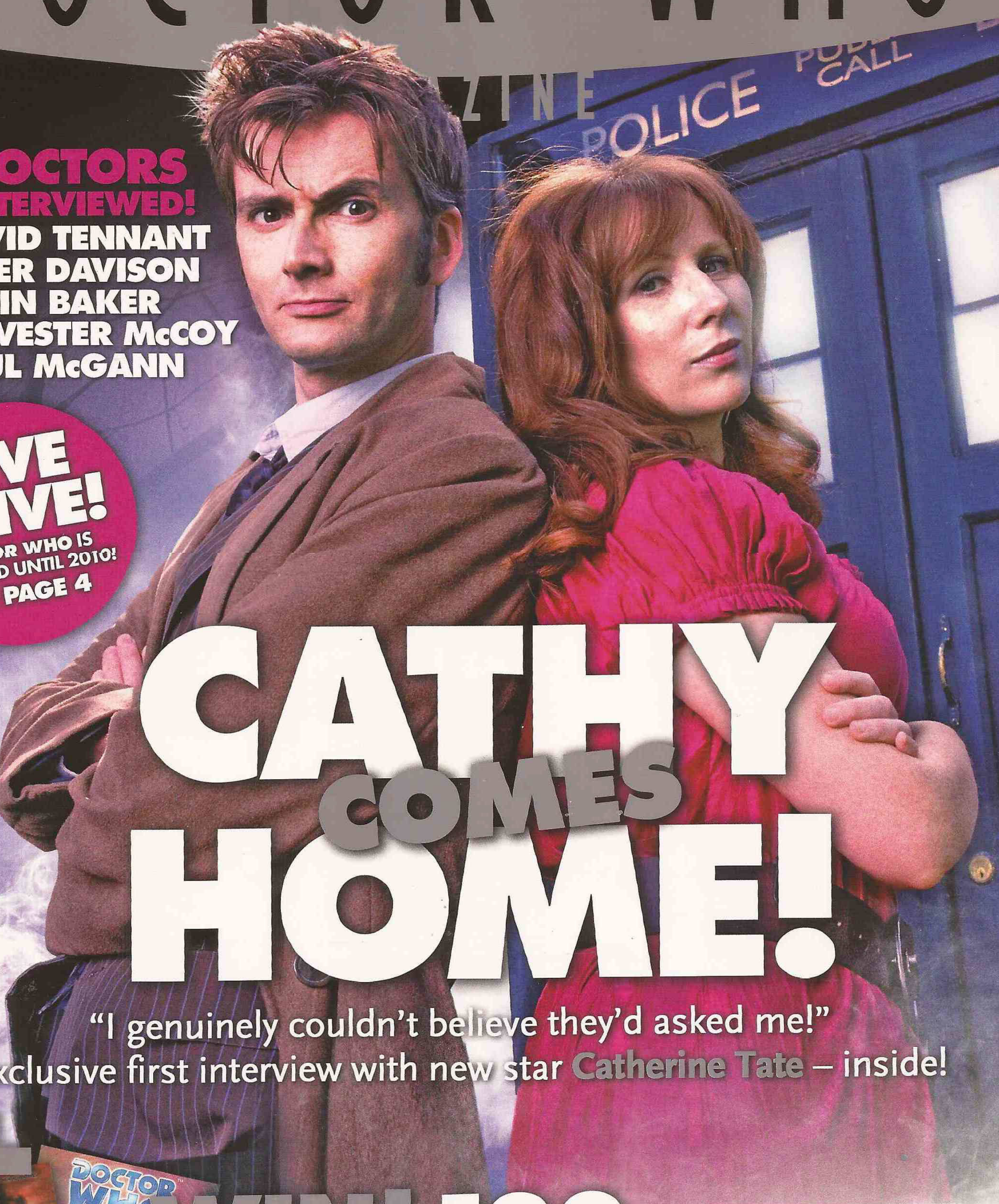
GOTHIC HORROR
Stones of Blood unearthed!

+

SARAH JANE RETURNS
Exclusive new series preview!

DOCTOR · WHO

ZINE


POLICE
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CALL

5 DOCTORS INTERVIEWED!

- DAVID TENNANT
- PETER DAVISON
- COLIN BAKER
- SYLVESTER McCOY
- PAUL McGANN

FIVE ALIVE!
DOCTOR WHO IS RENEWED UNTIL 2010!
SEE PAGE 4

CATHY COMES HOME!

"I genuinely couldn't believe they'd asked me!"
Exclusive first interview with new star **Catherine Tate** – inside!

+

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PULL TO OPEN

> As I remember it, Doctor Who was an old man. I'm sure Tom Baker was young once – but he was like your teacher!

It's odd writing this editorial, cos in most respects things haven't really changed from last month. My desk is *still* buried under a big pile of DVD test discs, half-drunk mugs of coffee, a stack of old **DWM**s and *Doctor Who Adventures*, Big Finish CDs, pens, paperclips and general clutter. Stuart Manning, **DWM**'s superlative designer, is still buzzing away with new and exciting ideas. The reassuring face of Scott Gray is still at the desk opposite me. Our prized Dalek Sec action figure is still striking a variety of action poses, like some bizarre cabaret act. But one thing *is* different – for the first time in almost five years, I'm not working alongside Clay Hickman. (Actually, even *that's* not entirely true. He's popped into the office today to work on the *Voyager* graphic novel. So for the sake of this editorial, let's pretend I can't see him.)

It's been an honour and a privilege to have been Clay's deputy editor since 2003, and it's no exaggeration to say that I can't imagine editing the mag without him. But it's no less an honour to take over the reigns on **DWM**, particularly now – when *Doctor Who* is the biggest thing on telly, and the magazine is experiencing its highest sales since way back in 1979, when it first launched onto the newsstands. Over those 28 years, **DWM** has had 11 careful owners – Dez, Paul, Alan M, Sheila, Cefn, John, Gary R, Marcus, Gary G, Alan B and Clay – and I promise that I'll do them, the mag, and you readers proud.

Anyway, with that solemn vow out of the way, I've got a couple of announcements to make. *Time Team*-er Peter Ware joins the full-time **DWM** staff this issue as the new me. Make him feel welcome, won't you? Peter's not here right now, as he's already jetted off on holiday to Antigua, where (in his own words), "the sun is hot, the sand is white, and where the girls of the US volleyball team seem to do nothing all day but sunbathe by the pool outside my window." Glad you're enjoying your first issue, Peter.

In the meantime, *Torchwood* script-writer Joe Lidster has taken time out from seeing his episode being filmed to give us a helping hand here on the mag. Thanks Joe!

And with that, I'll leave you to digest another issue of the greatest magazine in the world. Happy times and places...

Tom

EDITOR TOM SPILSBURY
ASSISTANT EDITOR PETER WARE
DESIGN STUART MANNING
EDITORIAL ASSISTANT JOSEPH LIDSTER

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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John Ainsworth, Richard Atkinson, Colin Baker, Matt Bannister, Kia Blue, Nicholas Briggs, Phil Collinson, Russell T Davies, Peter Davison, Barnaby Edwards, Frank Finlay, Rob Francis, Julie Gardner, Sharon Gosling, Ian Grutchfield, Daniel Hall, Derek Handley, Graeme Harper, Clay Hickman, Moray Laing, Lesley Land, Jamie Lenman, Sylvester McCoy, Paul McGann, John Molyneux, Matthew Parkes, Andrew Pixley, Justin Richards, Gareth Roberts, Steve Roberts, Edward Russell, Gary Russell, Paul Spragg, Michael Stevens, Catherine Tate, David Tennant, William Thorp, Taylor Herring, BBC Drama Publicity, BBC Worldwide and bbc.co.uk

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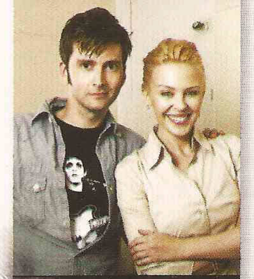
GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

4.X: VOYAGE OF THE DAMNED

Written by....................RUSSELL T DAVIES
Directed by......................JAMES STRONG

The Doctor .... DAVID TENNANT
Astrid ....KYLIE MINOGUE
Guest starring
CLIVE SWIFT, GEOFFREY PALMER, GRAY O'BRIEN, DEBBIE CHAZEN, CLIVE ROWE, RUSSELL TOVEY, GEORGE COSTIGAN, JIMMY VEE, BERNARD CRIBBINS
TX: Tuesday 25 December 2007



SERIES FOUR

REGULAR CAST

The Doctor .... DAVID TENNANT
Donna Noble..................CATHERINE TATE

WITH

Martha Jones.............FREEMA AGYEMAN

WRITERS:

RUSSELL T DAVIES (4 episodes), STEVEN MOFFAT (2), HELEN RAYNOR (2), STEPHEN GREENHORN (1), TOM MacRAE (1), JAMES MORAN (1), GARETH ROBERTS (1), KEITH TEMPLE (1).

TITLE TBC

Written by...TBA
Directed by........................COLIN TEAGUE

Co-starring
TRACEY CHILDS, SASHA BEHAR, FRANCESCA FOWLER, FRANCOIS PANDOLFO, KAREN GILLAN

PLANET OF THE OOD

Written by..........................KEITH TEMPLE
Directed by....................GRAEME HARPER

The Ood...............................PAUL KASEY
Also co-starring
TIM McINNERNY, PAUL CLAYTON, AYESHA DHARKER, ADRIAN RAWLINS, ROGER GRIFFITHS, TARIQ JORDAN

TITLE TBC

Written by....................GARETH ROBERTS
Directed by....................GRAEME HARPER

Agatha Christie ....FENELLA WOOLGAR
Lady Clemency Eddison
....................................FELICITY KENDAL
Also co-starring
CHRISTOPHER BENJAMIN, FELICITY JONES, TOM GOODMAN-HILL, IAN BARRITT, DAVID QUILTER, ADAM RAYNER, DANIEL KING, CHARLOTTE EATON, DAPHNE OXENFORD, LEENA DHINGRA, NATALIE BARRETT

13 x 45-minute episodes for transmission in Spring 2008.

BBC confirms *Doctor Who* for three Specials in 2009, and a full series in 2010...

FUTURE ASSURED!

In an unprecedented move, the BBC has announced that the future of *Doctor Who* on TV is secure until at least 2010. In addition to *Voyage of the Damned* this Christmas, and the previously confirmed 13 episodes of Series Four, there will be another Christmas Special in 2008, while 2009 will see a further three Specials produced, starring David Tennant and with executive producer Russell T Davies at the helm. A full-length Series Five will then be broadcast the following year.

Jane Tranter, Controller of BBC Fiction, says, "*Doctor Who* is one of the BBC's best loved and most successful dramas. Its journey over the past three series has been one of the most ambitious and exciting that we have had, and I'm delighted to be able to confirm not only three exciting Specials for 2009, but a fifth series in 2010."

Menna Richards, Controller of BBC Wales, added, "The success of *Doctor Who* is a fantastic tribute to the dedication and expertise of the production team at BBC Wales who have worked on the project from the outset. This announcement is marvellous news for all involved, and more importantly for the programme's amazing fan base and audience. BBC Wales is looking forward to producing the fifth series."

NEW SERIES NEWS!

The Doctor Who team sets off for bella Italia for Block Three...

THE ROAD TO ROME

Following much rumour and speculation, it's been confirmed that one episode of Series Four will feature extensive location recording in the famous Cinecitta film studios in Rome, where the BBC's epic *Rome* mini-series was recorded. Although a small amount of footage was recorded in the USA for this year's *Daleks in Manhattan/Evolution of the Daleks*, this is the first major overseas location shoot since *The Two Doctors* in 1985, and the first time that *Doctor Who* has ever been recorded in Italy. The episode has been hived off into a block of its own, given the complexity of a shoot in Rome itself. Cinecitta was hit by a fire earlier this year, while the *Doctor Who* production team was assessing the location.

Producer Phil Collinson elaborates, "The fact that part of the set burnt down on the very night that we were in Rome for a recce caused us some mild consternation, to say the least! But fortunately, we're unaffected, and the staff at Cinecitta have been wonderful to us. The whole production team is very excited, but there's still a long way to go, so we're not giving away too much just yet."

Confirmed cast for this episode include **Tracey Childs** (*Howards' Way*), **Sasha Behar** (*Rescue Me*), **Francesca Fowler** (*Rome*), **Francois Pandolfo** and **Karen Gillan**.

Meanwhile, further details have emerged about the next block. Phil Collinson tells **DWM**, "With the Rome episode forming a separate production of its own, this allows us to start pre-production on the next episode simultaneously, in a block of its own. It's being directed by James Strong, who's hot-footing it back on set as soon as his post-production work on *Voyage of the Damned* has been completed!"

CHRISTIE CONUNDRUM

By the time you read this issue, two episodes of Series Four will have finished shooting. Gareth Roberts has been confirmed as the author of the story in which the Doctor and Donna meet Agatha Christie.

"After last year's celebrity historical, this one was a must for Gareth," says Russell T Davies. "And of course, with his great mind, it turned out that he was an absolute expert in all things Christie. It's a wonderful episode, and the endorsement of the Christie family has really meant the world to us. Dame Agatha's grandson, Mathew Prichard, even attended the readthrough at Upper Boat, and thoroughly enjoyed himself. It's the best seal of approval we could ever hope for. As for the title... Well, I'm trying to hold back on some pieces of information this year. Just to make you wait! But we wanted a suitably Christie-like name – although, when you look at the actual titles of her books, you realise there's no such thing as a typical title! But I know how much fans love an acronym, so let's just say that the title is *TUATW*. See if you can work that one out! There's no prize. Only satisfaction!"

Newly announced cast members for this episode include **Daphne Oxenford** (*Midsomer Murders*), **Leena Dhingra** (*Life Isn't All Ha Ha Hee Hee*) and **Natalie Barrett**.

Keith Temple's episode, *Planet of the Ood* has also finished filming. Joining the previously announced Tim McInnerny are **Paul Clayton** (below, *The Infinite Quest*), **Ayesha Dharker** (*Star Wars Episode II: Attack of the Clones*), **Adrian Rawlins** (*Harry Potter*), **Roger Griffiths** (*Holby City*), **Tariq Jordan** (*Blue Murder*) and chief *Doctor Who* monster-man **Paul Kasey** as the Ood.

▶ p12
Catherine Tate speaks exclusively to **DWM** on her return as Donna...

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Exclusive news from 2|entertain about the DVD range...

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Russell T Davies on the day the Doctor called in *Production Notes*...

AWARDS SEASON ROLLS ROUND!

DOCTOR WHO AND TORCHWOOD ARE AMONGST THE GONG WINNERS...

The last few weeks have seen even more awards scooped by *Doctor Who*. In August, it was named Programme of the Year at the prestigious Edinburgh International Television Festival. Producer Phil Collinson was there, and said that to receive the award "from young people coming into this industry is a particular honour." Praising the BBC, he went on to say that without it, "*Doctor Who* would never be made, would never be so good and would never be so well supported."

Meanwhile in Japan, at the 65th World Science Fiction Convention, the Hugo for Best Dramatic Presentation, Short Form went to *The Girl in the Fireplace* by Steven Moffat – the second year running that one of his *Doctor Who* stories has won the award.

Steven tells **DWM**, "Look at that! I've been watching *Doctor Who* so long it's giving me awards! You don't get that with *The West Wing*. Hooray for two in a row for *Doctor Who*. Now those *Star Trek* fans know we're well hard!"

Second place went to Russell T Davies' *Army of Ghosts/Doomsday*, while Toby Whithouse's episode *School Reunion* was fourth.

If that wasn't enough, in Sepember David Tennant and John Barrowman were in attendance at the Dorchester Hotel in London, where *Doctor Who* was voted Best-Loved Drama in the *TV Quick/TV Choice* awards ceremony. David Tennant took home the prize for Best Actor, while John Barrowman was delighted to pick up the gong for Best New Drama for *Torchwood*.

DWM congratulates all the worthy winners!

Photos © Rex

DAVISON RETURNS?

The Sun published a story in August, claiming that there will be another *Doctor Who* special scene produced for Children in Need later this year, featuring an encounter between the Tenth Doctor and his Fifth incarnation (played by Peter Davison). Without confirming or denying anything, **DWM** can promise exclusive access to anything that might happen!

MARTHA IN TORCHWOOD

The BBC has released the first publicity shot of Martha Jones with the Torchwood team. Actress Freema Agyeman has joined the BBC Two series for three episodes of Series Two. Evergreen comic actor Richard Briers, who appeared in the *Doctor Who* story *Paradise Towers* in 1987, has been confirmed as appearing in one episode of the series.

Meanwhile, Series One of *Torchwood* is being re-released by 2|entertain as a six-disc box set. The set includes all 13 episodes, with commentaries from Russell T Davies, Julie Gardner, John Barrowman, Eve Myles, Burn Gorman, Gareth David Lloyd, Chris Chibnall, Richard Stokes, as well as other directors, co-producers, writers and composers. All episodes are presented in 5.1 surround sound for the first time, and all 14 episodes of BBC Three's *Torchwood Declassified* programmes are also included. The set also features various other featurettes, video diaries, outtakes and deleted scenes. The set is released on 19 November.

ENLIGHTENMENT!

David Tennant flicked the switch for the annual Blackpool Illuminations party on 31 August. The event took place at 9:30pm and was broadcast live on a BBC Radio 2 show presented by Dale Winton. ▶

One of the Doctor's old enemies returns to cause havoc in *The Sarah Jane Adventures*...

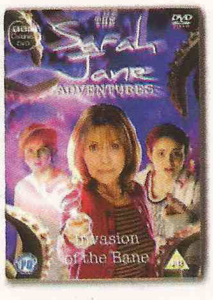
SARAH JANE VS THE SLITHEEN!

It's nearly time for Sarah Jane to begin her new series of adventures! The series is currently scheduled for weekly broadcast, beginning at 5pm on BBC One on Monday 24 September 2007. Viewers with digital TV will be able to enjoy the next instalment immediately afterwards, at 5.30pm on CBBC. To accompany the series, the BBC has launched an official website which can be found at *www.bbc.co.uk/sja*

In the first story, *Revenge of the Slitheen*, one of the Doctor's old enemies makes a return... Executive producer Russell T Davies reveals, "Yes, the Slitheen are back – in fact, this was our very first pitch to CBBC. 'Sarah Jane versus the Slitheen!' That's what helped to get the series commissioned! Neill Gorton and his crew have been dusting down the old suits, and completely refurbishing them, so they're smart and green and ready for action. And the word 'revenge' in the title is very deliberate, since they're still smarting over their defeat in Downing Street, all those years ago. But they've always been a great favourite, especially with the children's audience, and they're madder and badder than ever. And as windy. But if you think you know everything about the Slitheen, we've got some great surprises in store."

Later in the series, children's favourite and former *Play School* presenter Floella Benjamin will be appearing. Turn to page 18 for more details of this the new series...

Meanwhile, the first episode of *The Sarah Jane Adventures*, the New Year's Day Special *Invasion of the Bane*, in which Sarah first meets Maria and Luke, is released on the BBC Children's DVD label on 29 October priced £12.99. The cover can be seen right.



POKE DWM!

Doctor Who Magazine now has its own official group on Facebook. How very modern! If you haven't already, sign up to this all-the-rage social-networking site (*www.facebook.com*), and join the group called 'Doctor Who Magazine'. Alternatively type in this URL – but it's a bit of a mouthful! *www.facebook.com/group.php?gid=4701958740*

As a member, not only can you write in to our letters page and submit your views to *The Time Team* via Facebook, but there are also exclusive opportunities to contribute to exciting upcoming **DWM** interviews and articles. Right now, for instance, you can post questions to David Tennant himself! So go on, log on today!

SECOND SOUNDTRACK

Murray Gold is currently working on a second CD of incidental music from *Doctor Who*. The disc is due for release later this year.

DALEKS BREAK RECORD

The attempt by The Museum of Science and Industry in Manchester to break a world record for the largest number of Daleks – or people wearing Dalek costumes – in one place (see last issue) was a success! A grand total of 68 'Daleks', were in attendance, easily beating the previous record of 50.

ADVENTURES 38 & 39

Issue 38 of *Doctor Who Adventures*, the magazine for younger *Doctor Who* fans, should have hit the shops on 13 September. It includes articles on which 2007 monsters readers think are the scariest; a fact file about the Weeping Angels; a chance to win a life-size Dalek; the Judoon land on the Moon in *Tales from the TARDIS*; Part One of a new comic strip, *Shipwreck*; *The Doctor's Data* on Shakespeare; *Adventure Guide* and *Confidential Extra* on *Human Nature*; a living sun mask and a free sticker pack. ►

The Zarbi return for the *Doctor Who* audio adventures, while other old enemies wait in the wings...

WEB PLANET RETURN!

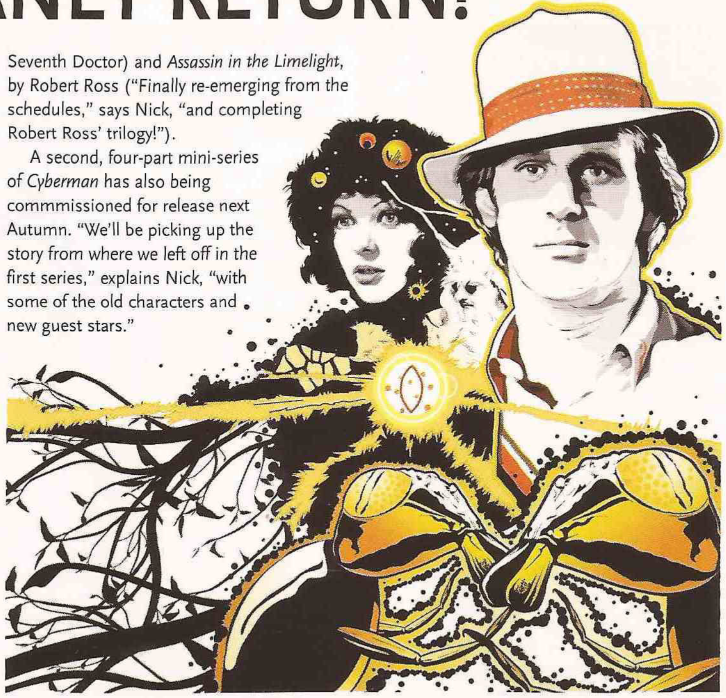
In a break with tradition, *Doctor Who* audio adventures company Big Finish has commissioned an original piece of line art for the cover of its December 2007 subscriber special release, *Return to the Web Planet*.

"We thought it would be exciting to have something in the style of the Target book of the original *Web Planet* story for our sequel," explains executive producer Nick Briggs, "and [**DWM** artist] Anthony Dry was the obvious artist to do it."

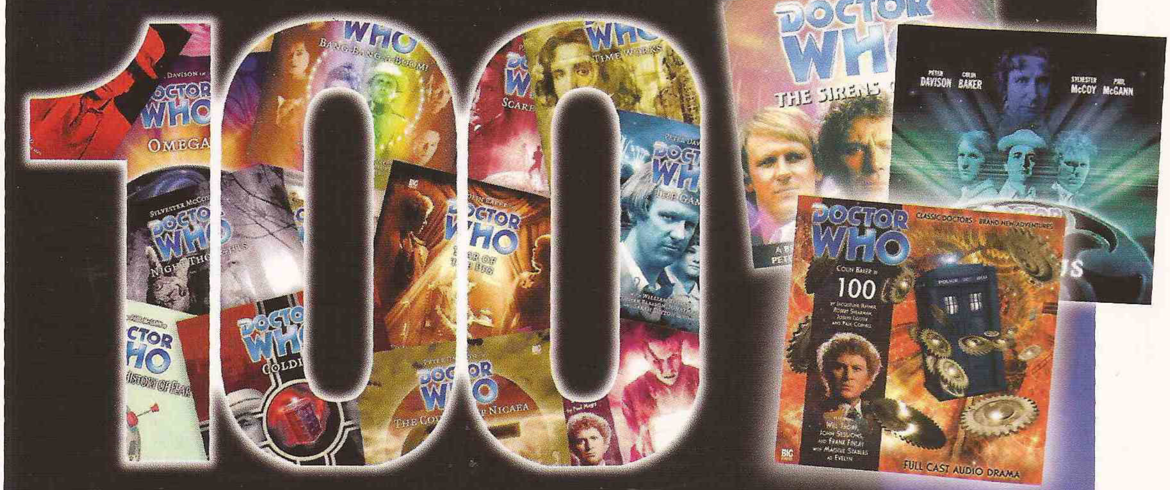
The story itself has now been recorded, with Fifth Doctor Peter Davison and Sarah Sutton (as Nyssa), alongside guest stars Sam Kelly (*'Allo, 'Allo!* and previous audio *The Holy Terror*) and Julie Buckfield (*Hollyoaks*) as renegade Menoptra. "Naturally, we smeared vaseline on the microphones to get the feel of the original," jokes director Barnaby Edwards.

Following the January 2008 release, *The Bride of Peladon*, further audio adventures for next year will be *The Condemned*, by Eddie Robson (a Sixth Doctor police drama), *The Haunting of Thomas Brewster*, by Jonathan Morris (a very creepy Fifth Doctor and Nyssa story), *The Death Collectors*, by Stewart Sheargold (a scary space adventure for the Seventh Doctor) and *Assassin in the Limelight*, by Robert Ross ("Finally re-emerging from the schedules," says Nick, "and completing Robert Ross' trilogy!").

A second, four-part mini-series of *Cyberman* has also being commmissioned for release next Autumn. "We'll be picking up the story from where we left off in the first series," explains Nick, "with some of the old characters and new guest stars."



WIN A CENTURY!



Big Finish Productions is celebrating its 100th *Doctor Who* audio drama, and to celebrate we're giving away all 100 releases to one lucky reader! That's over one week of non-stop listening, worth more than £1500!

Among the many stories included in the set are the first ever release, *The Sirens of Time* (starring Peter Davison, Colin Baker and Sylvester McCoy) by Nick Briggs; *Jubilee* by Robert Shearman (a loose adaptaion of which appeared as the TV episode *Dalek*); *Spare Parts* by Marc Platt (which inspired *Rise of the Cybermen*/*The Age of Steel*); and *The One Doctor* by Gareth Roberts and Clayton Hickman (which featured Christoper Biggins as the Doctor. No, *really!*).

To be in with a chance of winning this fantastic prize, you need to answer correctly the following three questions...

Big Finish takes its name from an episode of which award-winning TV series, written by Steven Moffat?

a) Children's Ward
b) Press Gang
c) Grange Hill
d) Byker Grove

Which actor, who played the Doctor on TV, featured in a number of Big Finish audio stories playing various different roles?

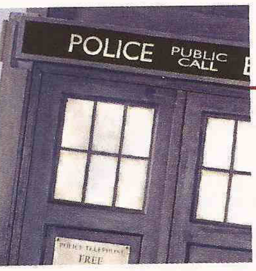
a) Jon Pertwee
b) Tom Baker
c) Christopher Eccleston
d) David Tennant

Which of the following *Doctor Who* TV writers has *not* written a *Doctor Who* audio adventure for Big Finish?

a) Paul Cornell
b) Gareth Roberts
c) Mark Gatiss
d) Geoffrey Orme

Send your three answers to the editorial address on page 10, along with your name and address, on a postcard or stuck-down envelope marked BLIMEY, I COULD WIN *HOW* MANY? by Thursday 18 October. Good luck!

BEYOND THE TARDIS



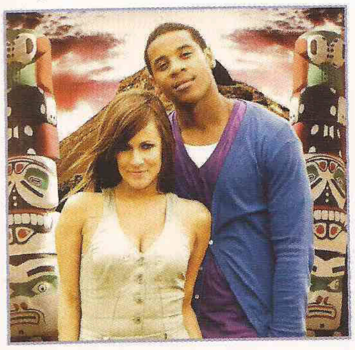
DOMINIC MAY tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

WHO BE OR NOT WHO BE

Since last issue the Royal Shakespeare Company has announced David Tennant will star in two of its 2008 productions from 24 July to 15 November (see page 4 for *Doctor Who* related implications). Firstly he will be seen in the title role of *Hamlet* opposite Patrick Stewart as Claudius and from 2 October he will also play Berowne in *Love's Labour's Lost*, the quirk of which will not be lost on *Doctor Who* fans. *The Sunday Mail* nominated Tennant for a Great Scot Entertainment Award, the ceremony for which was due on 15 September.

RACY FREEMA

The BBC has cited Freema Agyeman as an example of nurturing ethnic talent in defence of claims by writer Jimmy McGovern of the BBC being inherently racist. Following her Newcomer of the Year award, *Glamour* magazine featured Freema in its July edition, where during the photoshoot she nearly broke her ankle walking on sand in high heels. Reggie Yates is co-host of adventure game show *Escape From Scorpion Island* [below] now airing on BBC One, BBC Two and CBBC.



BARROWMAN'S WEST SIDE

Timid John Barrowman obviously continues to turn down work, this month only presenting Radio 2's *West Side Story* 50th Anniversary tribute on 21 September and hosting a special *Jerry Herman Friday Night is Music Night* gala at London's Prince Edward Theatre on 23 September for Christmas Radio 2 broadcast. He will also host the 2007 Stonewall Awards at the Victoria and Albert Museum on 1 November and be featured in the 2008 Pet Pawtrait calendar [above with fellow **DWM** reader Lewis!], a major fundraiser from animal welfare organisation PDSA. John was seen on ITV1's *Have I Been Here Before* on 15 August.

BILLIE'S SECRET DIARY

Billie Piper adorned the cover of the September edition of *Skymag* to promote her role as Belle in ITV2's *The Secret Diary of a Call Girl* (renamed from *Belle De Jour*), which commences on 27 September for an eight-week run. A very different role for Billie, part of her research involved her meeting real-life prostitutes. On 15 August Billie and her fiancé Laurence Fox flew to the Algarve to attend the wedding reception of her ex-husband Chris Evans to golf writer Natasha Shishmanian. Christopher Eccleston was at the recent Roma Fiction Festival where he won best actor for his role as Stuart in *Perfect Parents*.

NEW DRAMAS

BBC One has commissioned *Bone Kickers*, a six-part adventure drama series by Matthew Graham and Ashley Pharoah filming from November in the Bath/Bristol area for spring broadcast. Mark Gatiss, currently appearing in *All About My Mother* with Eleanor Bron at the Old Vic, appears in BBC Four drama *Consenting Adults* as PC Butcher (*The League of Gentlemen's Book of Precious Things* was published on 3 September). Joe Ahearne is writer/director of forthcoming BBC One two-part supernatural drama *Apparitions* starring Martin Shaw for broadcast in early 2008. Julie Gardner has been working on BBC Four drama *Margaret Thatcher – The Long Walk to Finchley*, featuring Geoffrey Palmer as Sir John Crowder.

STAGES

From 1 October Jean Marsh and Tracy-Ann Oberman join the cast of hit farce *Boeing Boeing* at London's Comedy Theatre (Box Office 08700 606637). Marsh plays long suffering housekeeper Bertha with Oberman as German air hostess Gretchen. Oberman has also co-written the play *Three Sisters on Hope Street*, which in 2008 will première at the Liverpool Everyman and Playhouse Theatre before moving to London's Hampstead Theatre.

AUTOBIOGRAPHIES

Self Portrait by Anneke Wills and *Who and Me* by Barry Letts, the first volumes of their respective autobiographies, are now available via websites *www.annekewills.com* and *www.whoandme.net*

QUICKIES

Bruno Langley will return to *Coronation Street* as Todd Grimshaw for the wedding of Jason Grimshaw to Sarah Platt. During August Nicholas Courtney was Dr Nigel Botterill in ITV1's *The Bill*, while Mary Tamm played Jemma Forester in BBC One's *Doctors*. Frazer Hines will feature as Joe Sugden in various upcoming *Emmerdale* DVDs planned by Network. Deborah Watling's July-recorded appearance in BBC Two quiz *Identity* has aired. Derek Jacobi will feature in ITV3's *Decoding Cadfael* documentary. Valeyard Michael Jayston was Howard in Radio 4's *The Architects*.

OBITUARY

George Giles, who played the Guard Captain in *The Curse of Peladon* (Episodes 3 and 4), died on 17 August.

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

SEPTEMBER

MONDAY 24

DVD Doctor Who: The Key to Time by Robert Holmes, Douglas Adams, David Fisher, Bob Baker and Dave Martin [Fourth Doctor and Romana] *2|entertain £69.99*

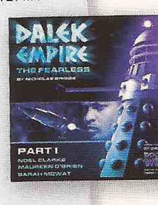
THURSDAY 27

Mag Doctor Who Adventures #39 *BBC Magazines £2.10*

ALSO THIS MONTH

CD Doctor Who: 100 by various [Sixth Doctor] *Big Finish £14.99*

CD Dalek Empire: The Fearless – Part 1 by Nicholas Briggs *Big Finish £11.99*



OCTOBER

MONDAY 1

CDs Doctor Who Collected Stories by various *BBC Audio £47.50*

THURSDAY 4

Books Doctor Who: Decide Your Destiny books 5-7 *Penguin £4.99 each*

Book Doctor Who TARDIS Model-making Kit *Penguin £9.99*

Book Doctor Who Time Travels *Penguin £9.99*

Book Doctor Who: The Encyclopedia by Gary Russell *BBC Books £14.99*

THURSDAY 11

Mag Doctor Who Adventures #40 *BBC Magazines £2.10*

MONDAY 15

DVD Doctor Who: Planet of Evil by Louis Marks [Fourth Doctor and Sarah] *2|entertain £19.99*

THURSDAY 18

DWM *Panini £3.99*

SATURDAY 20

Book The Target Book: A History of the Target Doctor Who Books by David J Howe *Telos £19.99*

All release dates are subject to change, and all prices are RRP.

DOCTOR · WHO MAGAZINE IN THE NEXT ISSUE

TATE TELLS TALES!

Read more about Donna and her forthcoming adventures in time and space as **Catherine Tate** talks candidly to **DWM** in Part Two of our exclusive interview...

TEAGUE TALKS!

DWM catches up with top director **Colin Teague** in sunny Rome to speak about his past and future work...

SARAH JANE UNCOVERED!

We goes behind the scenes of *The Sarah Jane Adventures* and chat to the cast and crew of the new series!

NOEL VS THE DALEKS!

Find out what happened when **Noel Clarke** encountered the Daleks as we explore the making of Big Finish's latest *Dalek Empire* adventures!

PLUS

The third part our new comic strip adventure *The First*; previews of the *Destiny of the Daleks* and *Complete Third Series* box set DVDs; more madness from the *Matrix Data Bank*; hints and revelations about Series Four in *Production Notes*; and a distinguished guest answers questions from the *Out of the TARDIS* tin. All this plus the latest news direct from the *Doctor Who* set and maybe a few surprises...

DWM 388 AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM **18 OCTOBER** PRICE £3.99

David Darlington chats to the authors of this month's three new *Doctor Who* novels from BBC Books...

AUTUMN READING!

Forever Autumn by Mark Morris

It is almost Hallowe'en in the sleepy New England town of Blackwood Falls. The Doctor and Martha discover that something long-dormant has awoken... While nightmarish creatures prowl the streets, they must battle to prevent the townspeople from suffering a grisly fate...

Hi Mark. Why did you choose to set the story at Hallowe'en?

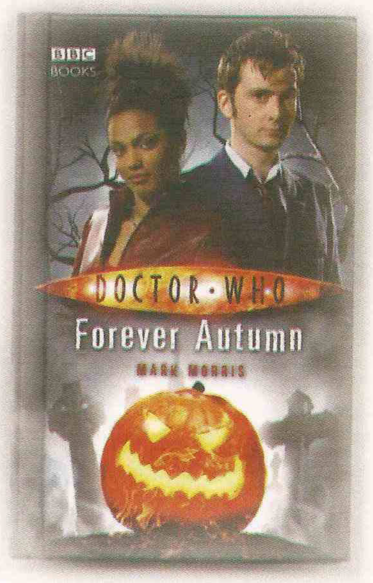
It seemed such an obvious concept to be given a *Doctor Who* twist that I couldn't believe it had never been done before! It was great for me, of course, because it meant I was given full rein on the Hallowe'en iconography.

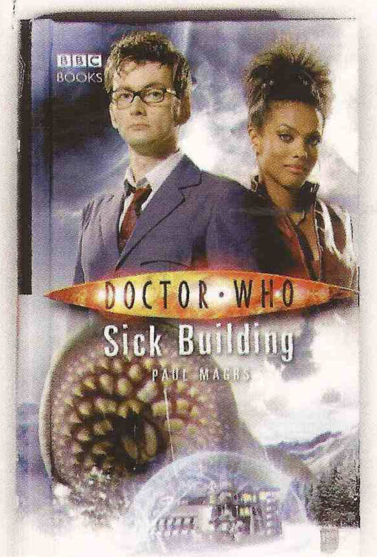
How does writing a *Doctor Who* story differ from devising your own horror story?

Your main target audience is 10-13 year old kids, so obviously you don't have sex and swearing, or excessive gore and violence. Such elements are not difficult to excise, however. Having watched thousands of hours of *Doctor Who* over the past 40 years, the tone and mood and parameters of the show come instinctively to me. I had a Ray Bradbury kind of feel in mind, particularly his novel *Something Wicked This Way Comes*. I liked referencing *Something Wicked...* as it gives a rather neat nod to both Bradbury and Shakespeare, who of course Martha had recently met.

Have you enjoyed writing for the Tenth Doctor?

I found the Tenth Doctor an utter joy to write for. I love his wit, his sharpness, his energy, and his occasional dark, sombre moments of absolute deadly seriousness. The most useful episode to watch in terms of nailing him was *Fear Her* – Tennant is fantastic in it, largely because the part of the Doctor is really well written. In *Fear Her* he's witty, he's authoritative, he's cavalier, he's anti-establishment, he's sombre, he's empathetic – he has a huge emotional range in what is ostensibly a simple and rather sweet story...





Sick Building by Paul Magrs

Tiermann's World: a planet covered in wintry woods and roamed by sabre-toothed tigers. The Doctor is here to warn Professor Tiermann and his family that a terrible danger is on its way. A gigantic and extremely hungry alien creature is heading remorselessly towards their home...

Hi Paul. How did you respond to the TV series when it came back?

I loved it, of course! The stories aren't long enough, but that's just how TV is now. I like novels. What I love about *Doctor Who* is that you can use the novel form to twist up all kinds of weird shapes and distortions and experiments.

The book was originally called *The Wicked Bungalow* which is a very Paul Magrs title...

The Wicked Bungalow was a joke working title – a sort of *Lemony Snicket* thing. I was asked to write the book because I'm me, and people expect me to write how I would. I'm contributing to a series, so there are clearly defined parameters, and that's fair enough.

Did you enjoy the writing process?

The two Marks and I read each other's drafts, which was lovely. Though I think they both thought my book was peculiar, and were too nice to say so! I wanted to write something set on a different planet. I think you can set a story absolutely anywhere, so long as the characters are believable and we care.

How do you find writing for this Doctor?

I could hear his voice very distinctly – he's a gabbler, fond of mucking about with language, and changes subject when he's struck by a sudden thought. His raving enthusiasm is good to write, too – and that's useful, because I like to keep the reader whizzing through pages. I like the fact that Martha being older and more sophisticated than Rose can make the Doctor behave like a little boy.

Wetworld by Mark Michalowski

When the TARDIS makes a disastrous landing in the swamps of the planet Sunday, the Doctor has to abandon Martha and try to find help. But the tranquillity of Sunday's swamps is deceptive, and even the TARDIS can't protect Martha forever...

Hi Mark. Was it a bit of a surprise to be asked to write a new *Doctor Who* novel?

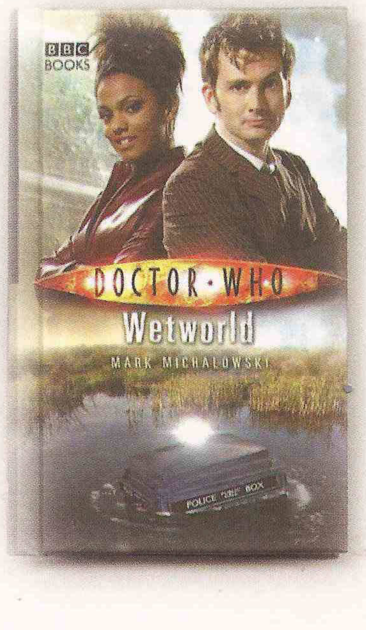
'A bit of a surprise' is an understatement – a shock, more like! When Justin's e-mail arrived, I thought that it was a joke from one of my friends. I didn't really believe it til the final synopsis was accepted. *Wetworld* was a placeholder title, and I planned to change it to *The Horror from the Deep* or something, but The Powers That Be liked *Wetworld*!

How did you respond to the new *Doctor Who* when it hit the screens?

I was over the moon, especially having enjoyed all of Russell's previous TV work – as well as his Virgin *Doctor Who* novel, *Damaged Goods*. It was – and still is – *Doctor Who* for a modern, smart generation. There's a real human, emotional core to it – and a great sense of humour too, which I hadn't really expected. In *Wetworld* I was surprised at how little I had to change my writing style – I've always liked humour and sharp, snappy dialogue.

How did you find writing for the Tenth Doctor?

Having such a perfectly-portrayed Doctor made the job a dream, it really did. I've shied away from writing for Pertwee and Tom Baker's Doctors in the past because much of their performances was visual, wrapped up in mannerisms that are hard to get across in prose. But Tennant's Doctor is so gorgeously verbal that writing dialogue for him was a joy. He's apparently effortless in the way he can spin on a sixpence, from unbridled joy to dark, simmering anger. It's so easy to hear his voice in your head when you're writing – if a line's wrong, you know it's wrong straight away!



◄ Issue 39 (27 September) is a Bumper issue TARDIS Special, including a fact file about the Doctor's time machine; Why we love the TARDIS; *Doctor's Data* on The Beast; *Adventure Guide* and *Confidential Extra* on *The Family of Blood*; plus a pull-out guide to *The Sarah Jane Adventures* – including an interview with all the main cast, and a cool free gift!

The magazine is available from all good newsagents and supermarkets, priced £2.10.

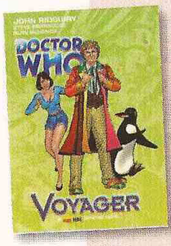
NEW BOOKS FOR 2008

Three new *Doctor Who* novels will be published in Spring 2008, to coincide with the start of Series Four. They are: *Martha in the Mirror* by Justin Richards, *The Many Hands* by Dale Smith and *Snowglobe 7* by Mike Tucker. In addition, a new illustrated guide will be released midway through the series. In a departure from the usual monster gallery, this volume will focus on *Starships and Spacestations*.

SARAH BOOKS & CDS

Penguin is releasing a series of novels adapted from the television episodes of *The Sarah Jane Adventures* in November. The books so far announced are: *Invasion of the Bane* by Terrance Dicks, *Revenge of the Slitheen* by Rupert Laight, *Eye of the Gorgon* by Phil Ford and *Warriors of Kudlak* by Gary Russell.

VOYAGER SAILS IN



The next *Doctor Who* graphic novel featuring comic strips from the pages of **DWM** is *Voyager*. The first of two volumes of Sixth Doctor stories, the 172-page volume, with art from John Ridgway and stories from Steve Parkhouse and Alan McKenzie, goes on sale from November, priced £15.99. The cover, with a new illustration from Mike Collins, David A Roach and James Offredi can be seen above.

REGENERATIONS 2007

29-30 September 2007 will see the third Regenerations *Doctor Who* convention take place in Swansea, Wales. Guests from the past and present of the series will be attending, including (subject to professional commitments) Colin Baker, Nick Courtney (left), Louise Jameson, Anneke Wills, Terrance Dicks and Nick Briggs. For further details of this popular annual event, see *www.regenerationsswansea.co.uk*

100 AND COUNTING...

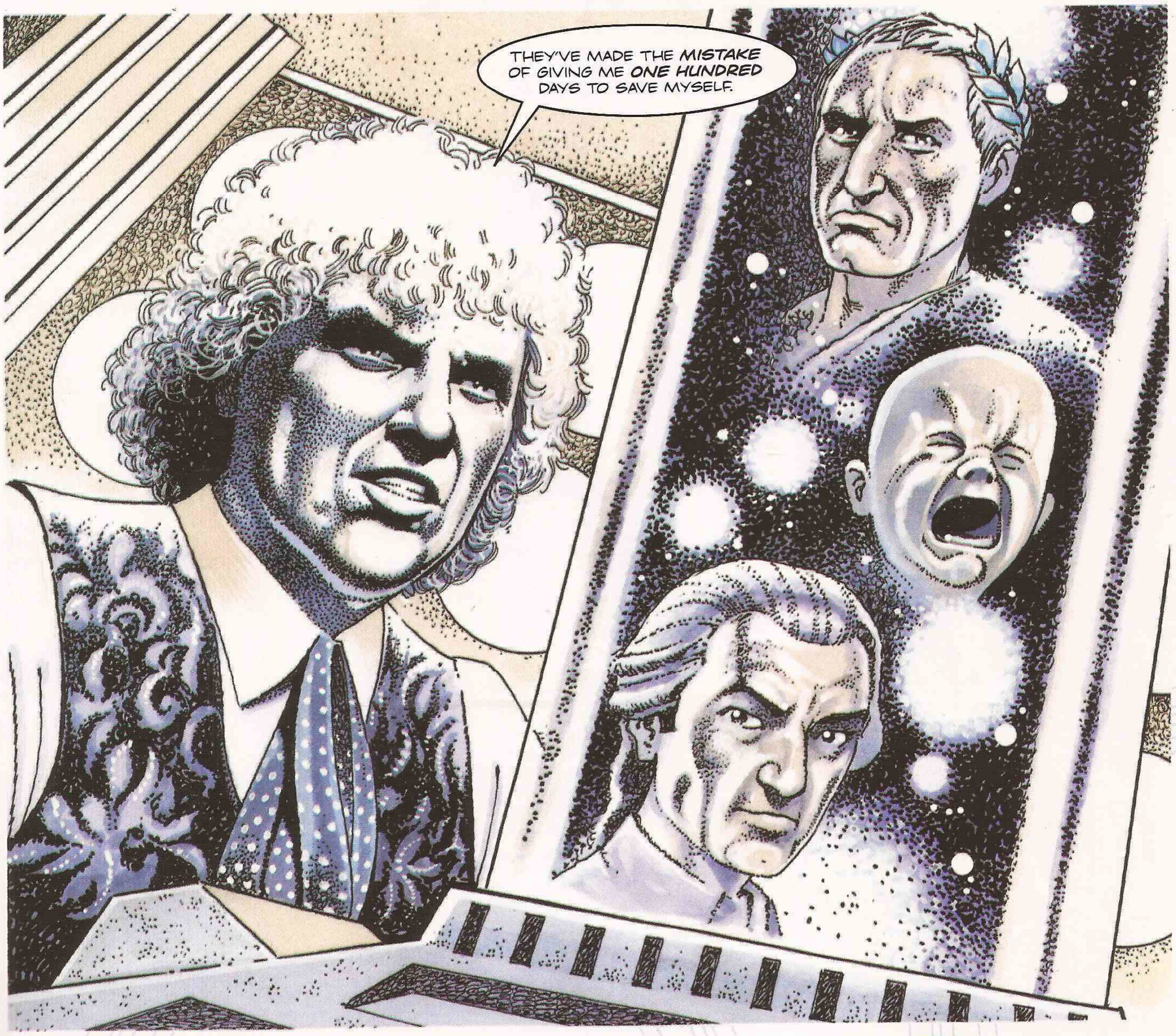

THEY'VE MADE THE *MISTAKE* OF GIVING ME *ONE HUNDRED* DAYS TO SAVE MYSELF.

Illustration MARTIN GERAGHTY

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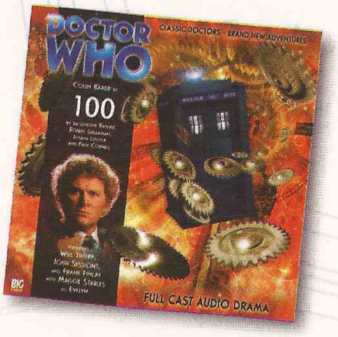
Sometimes, a Time Lord's life can be quite hectic...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DWMAIL

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E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

LETTER OF THE MONTH

I've adored Series Three – it was absolutely flawless and a pleasure to watch (particularly *Human Nature* and *Blink*). Apart from Martha's departure! Why introduce one of the best companions *ever* – feisty, educated, and who even saves the world – and then (temporarily) jettison the character because she's suffering from unrequited love? This is continuing the only strand I don't like about the revival of *Doctor Who* – that all of the companions are harbouring major pashes for the Doctor!

We all, of course, remember Rose blubbing on the beach in *Doomsday*. And Captain Jack also fancies a slice of the Doc! But then in *School Reunion* my favourite companion Sarah Jane Smith had apparently spent 30 years pining for the Doc and been unable to have a successful relationship since – even though there was no indication of this adoration back in the 1970s! What next? The Doc finds a letter behind the TARDIS sofa from Turlough saying he never killed him as he fancied the blond Fifth Doc? One of the criticisms of *Doctor Who* in the past has been that it was sexist. That's been addressed, but isn't it also insulting to have (three – so far!) female companions whose emotions and intelligence are clouded by love?

So, rant over... when's Martha coming back?

SIMON SMITH EMAIL

This month, you've had plenty to say about two tear-jerking departures...

FAREWELL, FREEMA!

I was so happy to see that golden circle with 'TV's No 1 hero' next to the dramatic presence of Martha Jones. Too right! Okay, perhaps Martha is TV's No 2 hero, but she's only had a year and the Doctor's had over 44! Give her time. Thanks for the in-depth article on Freema and Martha's future. She proved herself a class act in dealing with all the tabloid drama. I'm looking forward to getting to know Donna better, but I definitely can't wait for Martha to rejoin the TARDIS crew. I just hope she sticks around for a while next time.

JON WESLEY HUFF EMAIL

Many thanks for the interview with Freema in **DWM** 385. I think she's just fabulous, both on and off set, and am delighted that she is returning next year. Just one small point: if the interview was conducted over the telephone (page 12), then how did the interviewer know she nodded in response to a question (page 15)?

DAVID HAND EMAIL

Erm... perhaps Clay can answer that one. Clay? Clay? Where's he gone?

CLAY AWAY!

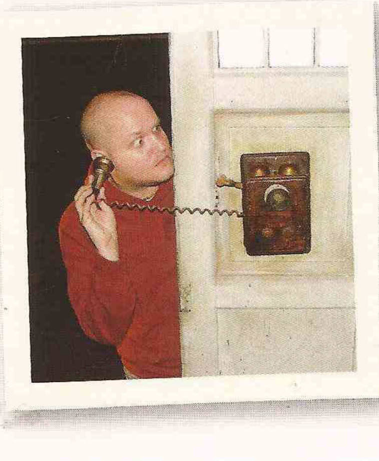
People often praise Russell T Davies and others of the production team with bringing *Doctor Who* back and making it so popular again and rightly so. However one person who has helped keep the candle burning in the wilderness years is Clayton Hickman. And it seems we are saying goodbye to this chap who has kept **DWM** going when there wasn't even a glimmer of hope that *Doctor Who* would return. Most other magazines, I bet, would have folded, but to be able to keep it going was a miracle! So, from a reader for many years, Clayton good luck and in the words of the First Doctor "Just go forward in all your beliefs..." And let's all wish Tom the best of luck as he takes over.

IAN O'BRIEN EMAIL

Back when I started buying **DWM**, about five years ago, it was a rare and wonderful thing to see a small child with an interest in *Doctor Who*. These days, there are children everywhere holding sonic screwdrivers and copies of *Doctor Who Adventures* as they walk round the shops. So, it does seem a bit of a shock that, at the height of its popularity, Mr Clayton Hickman is leaving *Doctor Who*'s foremost publication. It'll be a shame to see him go. He's been running **DWM** since I started reading it, and a sterling job he has done. I was even lucky enough to see the sneak preview of Series One, and attend the London pub party at the premiere of Series Two, at both of which I got to meet the man briefly. And what a thoroughly nice chap he is, too. Here's to the end of an era, Mr Clay.

DAN TESSIER EMAIL

> "One person who has helped keep the candle burning in the wilderness years is Clayton Hickman..."



Clay, may I take this opportunity to thank you for being the best bloomin' editor of any magazine, ever, and for steering the mag so successfully to converge with the return of the series to TV. I've been a reader of **DWM** since the first issue and have never enjoyed reading it more than in the last five-and-a-half years when you were in charge. Good luck, mate, and best of luck to Tom who I'm sure will carry on the great work. Sniff!

NIGEL SAWYER EMAIL

I'm sure you will receive many letters and messages thanking Clay for all the hard work he has put in over the years, but here's another. In the dark days of the 1990s, I kind of drifted away from **DWM**. (Looking back now, I'm very ashamed of myself, and flagellate daily as penance.) However, early into Lord Hickman's reign I picked up a copy of the magazine. It was a wonderful few hours' experience, which helped me realise that this is where I belonged; and now the rush to WHSmith once every four weeks has become a vital routine in the humdrum monotony of everyday life. So thank you Clay for giving us many happy times, and may many more come your way, because you deserve them.

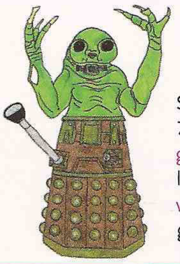
FRANK VINCENT EMAIL

Last issue's 'Letter of the Month' about science in Doctor Who has also got a few of you hot under the collar...

WEIRD SCIENCE

So Simon Smith [**DWM** 386] thinks 'scientists are all amoral people interested in the pursuit of knowledge at the expense of everyone else – it says so in the dictionary'? Fair enough if you want to publish this kind of letter, but making it 'letter of the month' implies an editorial endorsement of these sentiments. I'm not a professional

We also heard from... **ORVILLE EASTLAND:** "In **DWM** 385, Russell T Davies was wondering where the Gallifreyan flying cars in *Last of the Time Lords* came from. Well go out and pick up *The Key to Time* box set. After all, in *The Pirate Planet*, we find out that Romana had an aircar of her own. (And it also implies the Gallifreyan driving age was 70!)" The wonders of the Untempered



Schism at the age of eight, but you're not allowed behind the wheel til your 70th. What an odd culture... **MATTHEW ROBSON (14):** "Donna is back and going meet the Ood! Fantastic! Fantastic! Fantastic! Fantastic!" Glad you're looking forward to it, Matthew... **RACHEL DIXON (16):** "Here is my picture of what a Slitheen and a Dalek would look like cross-bred – a Slithek!" Brrr, thank goodness a Dalek and a Slitheen are unlikely to get friendly enough to breed!

scientist myself, but if I were I think I'd be entitled to feel pretty insulted.

Nobody wants *Doctor Who* to be a science documentary, but for those of us who've benefited from a scientific education, the joy of *Doctor Who* lies in the way it plays with concepts that are just at the edge of real science. Getting the details absolutely right is less important than inspiring the audience to think about these things. Most of the programme's key concepts, from distant planets and their varied lifeforms across a vast universe, to time travel itself, grew out of the imaginings of scientists over the past few centuries. More fundamentally, without scientists there'd be no television, and no computer keyboards for Mr Smith to compose his letters on.

LAWRENCE AHLEMEYER EMAIL

Wow. I can only assume that some childhood trauma involving a Bunsen burner lies at the heart of Simon Smith's letter claiming science and enjoyment are mutually exclusive. Strangely I couldn't find any mention that Jason Thompson [**DWM** 383] didn't enjoy *Doctor Who*, merely that he would like the same attention to detail that is regularly spent on period accuracy, design consistency and character development. Presumably Mr Smith would be just as happy for the Doctor to meet 'Albert Shakespeare' or get schoolboys to use AK47s against scarecrows, with no explanation so long as he enjoyed it. Maybe we should scrap all scientific basis for the stories and get our heroes to use vague mystical powers to solve their problems? (Oh, hang on – I'd forgotten *The Family of Blood* and *The Parting of the Ways*.) *Star Trek* is dull because its characters and settings are dull, not because of the science. *Doctor Who* can be just as much fun as it is now, even if someone occasionally picks up a GCSE textbook to check what they write makes sense.

JON MASTERS EMAIL

As if Simon's letter wasn't provocative enough, what about David Marsh's request for a 'less gobby' companion?

KNOW YOUR PLACE!

Oh, if only David Marsh [**DWM** 386] was to become the next Doctor, he could pick only 'vulnerable, less able to cope', quiet, introverted, 'nice young ladies' as companions. He could introduce these girls to unimaginable terror, monsters and the reality of their own fragile mortality and soon the universe would once again be filled with proper female screaming, sobbing and begging to be taken home. I'm sure Mr Marsh would find this far more entertaining than all these gobby, feisty females running around acting as role models for young girls. The balance needs to move back to traditional values, where true femininity, as Mr Marsh points out, is about vulnerability, weakness, and pink high-heeled shoes which break at the first feeble girly attempts to run. So, please Russell, no more strong women. How about some real girly weak companions for us *real* men next time?

MARTIN MACKENZIE EMAIL

Ooh, get her! And some of you are still worried about those Toclafane....

BLEAK FUTURE

I'm still troubled by the unsettling *Last of the Time Lords*, specifically the implications of the Toclafane. So much for optimism, eh? So much for 'indomitable'. It strikes me as odd that Russell T would take one of *Doctor Who*'s signature iconic moments (from his favourite story no less) and invert it so horribly. I'm all for iconoclasm, but was it really necessary to take something so optimistic, so triumphant, and turn it into something so unremittingly bleak? Everything may have its time, but it seems our very indomitability will be the bitter end of us. In the *Doctor Who* universe anyway.

CHRIS KILBY AIRDRIE

The Toclafane (bless their dessicated little heads) must be strongest alien threat the series has yet shown us. They capture all that is chilling about both the Daleks and the Cybermen, with the added thrill that these pitiful cyborg things are not just creatures that were once very much like us, they actually *are* us. Even better, of course, is the fact that they're presumably all still there – terrified and desperate for escape, railing against the dwindling light of an entropic universe. Cor! What fantastic stuff!

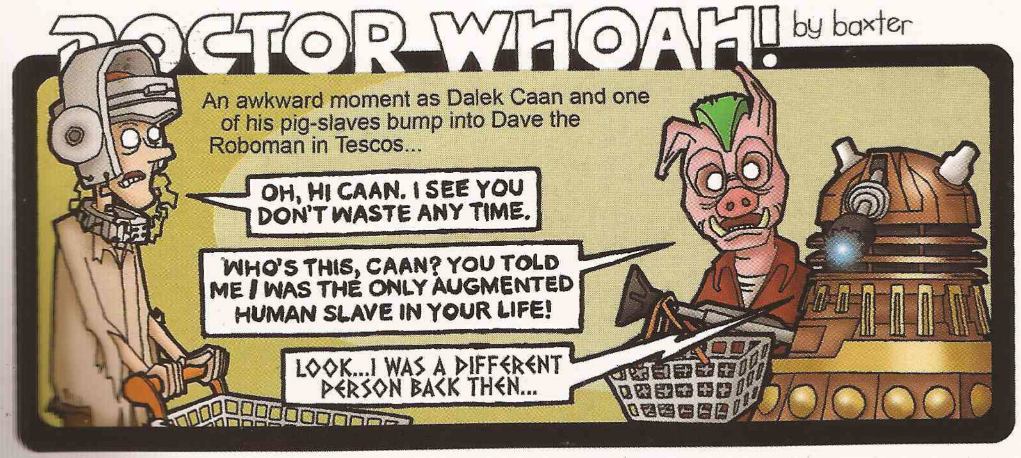
ANDY CORBIE EMAIL

NICE ICE, BABY!

Have to congratulate Big Finish for their latest offering *Frozen Time*. It was excellent hearing the Ice Warriors again and I thought the music score was very evocative of the old Jon Pertwee serials which featured the Ice Warriors. Very well done indeed and I look forward to hearing the Ice Warriors return again next year in *The Bride of Peladon*... now all we need is the Ice Warriors to return in the TV series!

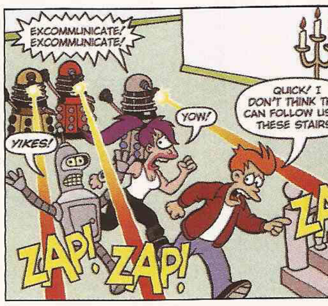
STEVE MATTHEWMAN EMAIL

Meanwhile, some of the Doctor's other old enemies have been appearing in the strangest of places...



DOCTOR WHOAH! by baxter
An awkward moment as Dalek Caan and one of his pig-slaves bump into Dave the Roboman in Tescos...
OH, HI CAAN. I SEE YOU DON'T WASTE ANY TIME.
WHO'S THIS, CAAN? YOU TOLD ME I WAS THE ONLY AUGMENTED HUMAN SLAVE IN YOUR LIFE!
LOOK...I WAS A DIFFERENT PERSON BACK THEN...

DEACON WHO?



EXCOMMUNICATE! EXCOMMUNICATE!
YIKES!
YOW!
QUICK! I DON'T THINK THEY CAN FOLLOW US UP THESE STAIRS!
ZAP! ZAP!
ZAP!

I was wondering whether other **DWM** readers have seen the most recent *Futurama* comic which spends a good deal of time riffing on *Doctor Who*. Beware the dreaded Deacons!

IAN BOOTHBY VANCOUVER

NEVER-ENDING TORY

In Sorvad's otherwise exemplary *Doctor Who* family tree in **DWM** 386, he neglected to display the bloodline of 'David Whitaker novelisation Susan'– Susan English who according to the prologue of *Doctor Who and the Crusaders* married a certain David Cameron. I trust this matter will be rectified forthwith?

IAN POTTER EMAIL

PROBLEM SOLVED?

We can easily explain away the Doctor's 'forgetting' of Leela in *Resurrection of the Daleks* (*The Time Team*, **DWM** 385) as a conscious attempt to shield his Gallifrey-dwelling ex from the Daleks heading her way. Presumably this was done in the certainty that she'd lead the Time Lords in a frenzy of surprise chamois leather-based defensive action and save the day – all part, as you say, of his Time War masterplan.

Or maybe he was just really, *really* drunk all the time he was with her. I've seen *Horror of Fang Rock* and it looks like he's got a bugger of a hangover. The old soak, it was just pub amnesia!

TONY DARBYSHIRE EMAIL

SATISFIED CUSTOMER

I have just bought **DWM** 386 and I loved it! The comic strip was nail-biting, the *After Image* was fantastic and I especially loved the articles. *Leader of the Gang* was amazing, it tells you so much information, gives you very cool pictures and David Tennant is looking even more amazing than ever! The *Art Attack* article was very interesting as well, because I want to be a *Doctor Who* set designer when I grow up (or a female Doctor!). The *Space Time Telegraph* was funny. I liked the Doctor's family tree and also the "'What?'Shock for Doc!' article.

Thank you **DWM** – you make all the fans very happy!

GIVERNY WRIGHT (11) EMAIL

Main photo © Rex

NOBLE INTENTIONS

INTERVIEW BY **BENJAMIN COOK**

"Doctor, get me out!" screams Donna Noble, from inside a giant, blue, metal container… in a warehouse… somewhere in space… well, a long way from her native Chiswick. The planet of the Ood!

"If you don't do what she says," the Doctor barks at some men with guns, "you're really in trouble. Not from me, from *her*!"

It's just after 10am on Friday 24 August 2007. In the gloomy, cavernous atmosphere of Twin Peaks Hangar (no, really, it's called that) at RAF St Athan, in the Vale of Glamorgan, South Wales, the *Doctor Who* production team is hard at work, shooting an episode of the new series, to be broadcast next year. **DWM** is getting an exclusive sneak preview.

For the uninitiated, the Ood are a slave race to humanity in the distant future. Be afraid! They're bald, humanoid, and dressed mostly in grey, with gloopy red tendrils hanging from their faces. Imagine Sir Ben Kingsley projectile vomiting. Be very afraid! "I did my first scene with an Ood yesterday," beams Catherine Tate, "and I found it… do you know what I found, looking at an Ood? The Ood, literally, exude gentleness. Yes, even in that sort of ghastly visage, and with those tendrils hanging out… when you see a picture of an Ood, you just think, 'Eeurgh,' like that, but this is what's amazing about the prosthetics, they've got these animatronic blinking eyes, and awww, my God, they're so sweet…!"

She's in mid-flow right now, but Catherine Tate always seems to be in mid-flow. We're sat chatting in a shadowy corner of this dark, metal interior, during a break in filming, and the words just tumble out as she expresses her enjoyment at working on the show. There's no stopping her. Not that you'd want to. "It is an odd thing, obviously, to look at, but the actual persona of an Ood I found delightful. The tendrils are sort of, well, big old lumps of raw sausage-meat, looking at me. It's not great for a vegetarian, I can tell you that! But the people inside them, especially Paul Kasey, who plays the principal Ood, he's so… he seems to take on the character. He really is brilliant. If you got someone who didn't know what they were doing, you'd really notice it. It's such a skill. I found him very easy to act with yesterday, and I was doing a scene where I had to show this Ood compassion…"

This is Catherine's third week on the job, and her first ever interview for **DWM**. On Monday, she completed principal filming on the Agatha Christie episode ("the monster was different, mostly green screen," she reveals), and now it's Ood from wall to wall – if we could make out the hangar walls ▶

▲ *Donna's first exposure to travelling in time and space in The Runaway Bride.*

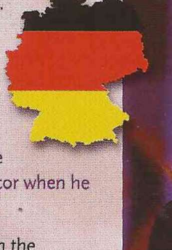
"WHEN I WAS ASKED TO DO IT, I GENUINELY COULDN'T BELIEVE THEY'D ASKED ME. EVEN NOW, I CAN'T… I'M SPEECHLESS!"

“AM I EVER GOING TO SEE YOU AGAIN?”

So, what do we know about Donna Noble? Here's the lowdown on everyone's favourite bride, secretary, pencil in a mug...

- Donna is the daughter of Geoff and Sylvia Noble, and lives in Chiswick in West London.
- She hates Christmas, and deliberately planned her wedding to Lance Bennett on Christmas Eve.
- Like two of the Doctor's other companions (Captain Jack and Rose Tyler) Donna has worked for Torchwood – even if she was unaware of it at the time! HC Clements, the company she temped for as a secretary, was owned by the Institute.
- Things Donna *wasn't* on her wedding day: Going ten-pin bowling. Drunk. A man in drag.
- On her first day at school, she was sent home for biting.
- She was the first human to witness the creation of the Earth. Before this she believed that the height of excitement was a new flavour Pringle.

- The one thing she forgot to ask to be fitted onto her wedding dress was pockets. Pity.
- She's seen that film with the dinosaurs at the centre of the Earth. She also watches *The X Factor*.
- She completely missed the Sycorax invasion of Christmas 2006 (she had a hangover), and was similarly unaware of the Cybermen threat and the battle of Canary Wharf as she was in Spain. Scuba-diving.
- She used to call her boss HC Clements “the fat cat in spats”.
- She may not be able to point to Germany on a map but she can handle a Segway in seconds!



- She was quick to risk her life by jumping in front of the Doctor when he was about to be shot.
- After her first encounter with the Doctor, she decides not to temp anymore, resolving to “walk in the dust. Just go out there and do something...”
- She believes the Doctor sometimes needs someone to stop him. Could she be that someone...?

▲ *The 'sweet' Ood catch up on current affairs, in between sessions of chasing Doctor Who and Donna.*

◄ through the murky blackness. “When I was asked to do it, I genuinely couldn't believe they'd asked me,” she says, when **DWM** wonders whether she had to think twice about accepting a regular part on the show. “I was having lunch with Julie Gardner [executive producer, and Head of Drama for BBC Wales], and it was the last thing I thought we were going to have a conversation about. She said it, and I nearly... well, I... even now, I just can't believe it. I'm speechless.”

Catherine had a “brilliant time” on last year's Christmas Special, *The Runaway Bride*. She spent the entire shoot dashing about in a wedding dress (Donna was the bride of the title), but even that didn't put her off taking up the offer to climb back aboard the TARDIS. “I love the show,” she states, “and I love working with David [Tennant, who plays the Doctor], so I just thought it was a fantastic opportunity. It was a bit of a no-brainer for me, really. I've not been on it yet for as long as I was on the Christmas Special, but it's the same as I remember it: a brilliant atmosphere, lovely people, great scripts, and a lot of fun. Hard work, of course.”

There was, nonetheless, a raised eyebrow or two when the BBC announced that Catherine had signed up to another nine months of *Doctor Who*. What was a high-profile, in-demand actress, with her own award-winning comedy series, *The Catherine Tate Show*, a string of movie roles, and acclaimed stage work to her name, doing taking on the coveted yet consuming role of the Doctor's latest companion? In Cardiff? “The thing is, in terms of location, you're never going to be in control of where a job is set,” she reasons, but adds: “Unless I did radio or something. But Cardiff wasn't too much of a factor in my decision, because as an actor you're always, potentially, going to be away from home.”

“WHEN YOU SEE A PICTURE OF AN OOD, YOU THINK, ‘EURGH!’ – BUT, AW, THEY'RE SO SWEET!”

▼ *Catherine Tate as a guest on Friday Night With Jonathan Ross.*

Unlike her co-star, David, a self-confessed *Doctor Who* geek, Catherine didn't watch the show as a child. “This is how un-into-it I was before: I didn't know that there was more than one sort of alien; I just thought it was always the Daleks.” She explodes with laughter. “This obviously translates to the fact that I'd only ever watched one episode, and it had Daleks in it. But when it came back, of course it was a point of interest. It was interesting to see something as an adult that, as a child, I'd never really... I mean, it was always an iconic

thing anyway, but, well, I don't think it was set up for girls as much. When they started again, I think Billie [Piper, who played Rose Tyler in the 2005 and 2006 series] played a big part in getting young girls to watch, because they all wanted to be her. Adults, too.

"The audience is now, I think, almost equal numbers of girls and boys. I don't know if this is because I'm now the same age sort of as [the actor playing] Doctor Who, but when I was at school, as I remember it, Doctor Who was an old man. He probably wasn't. I'm sure Tom Baker was young once. But he was like your schoolteacher kind of thing. Nowadays, though, the boys want to be him, and the girls want to be his companion. I don't mean that in a disrespectful way towards the *Doctor Who* when I was young, but it seems to have a different feel to it now."

At this point, we take a break, as Catherine is ushered away to film another scene. DWM watches from the sidelines as she and David encounter, ooh, a dozen Ood. Together they make a run for it. "Come on, keep up," calls out David.

Catherine stops to catch her breath. "Ooh, that was good," she pants.

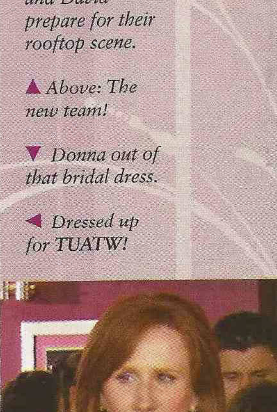
"David, Catherine, I love the way you play that," enthuses the director, Graeme Harper, almost sending a boom mic flying as he gesticulates wildly. "But can we go for one more?"

"I always struggle to keep up with David," admits Catherine, after another few takes, as we resume our chat in the shadows, "because he hasn't got breasts like I have. Breasts aren't built for running." There's a gleam in her eye that suggests she hasn't quite got used to all these action-hero shenanigans. "I think that if he does it at half-speed, and I run at full-speed, well, I might catch him up! It's tiring, but also exhilarating. Your blood does pump. You do it in bits and pieces, which makes it easier in one sense, but also you're doing it so many times, from every angle possible, that it's not really easier at all. It's not a desk job, let's put it that way!"

How has Donna changed since *The Runaway Bride*?

"It'll be explained more in the first episode," hints Catherine. "Basically, when she met the Doctor the first time around, it was an eye-opening experience for her. The scales flew from her eyes. He said, 'Come with me,' and she said no, and clearly she regretted it. I think he's sort of saved her… well, clearly he's saved her from a very untimely death, by an enormous spider in the Christmas episode, but also he's saved her from a life of banality, really. There was that speech that Don Gilet [as her duplicitous fiancé, Lance] said to her, in a very cruel way, about, ooh, text me, text me, *The X Factor*, the Atkins diet, a new flavour of Pringle and all that. Well, that's what her life was about, which is no bad thing, because we all like a bit of *Heat* magazine, but I think the Doctor made her look beyond the limitations that she'd set for herself. She started to realise, why am I waiting around for some man to make me happy? It's given her a sense of adventure, and a taste for what else is out there, what her life could be like."

Donna is an unlikely but enticing prospect for the Doctor's companion, verging on the enormous impact that a lady with the soul of Rose Tyler, the spirit of Martha Jones, and the wardrobe of Sarah Jane Smith might rightly expect. Jane Tranter, the Controller of BBC Fiction, is reported to have described Donna as "someone who gives as good as she gets, someone who causes trouble, someone who loves [the Doctor] absolutely, but is equally likely to punch him – you know, that Katherine Hepburn and Spencer Tracy repartee." ▶



▲ *Top: Catherine and David prepare for their rooftop scene.*

▲ *Above: The new team!*

▼ *Donna out of that bridal dress.*

◄ *Dressed up for TUATW!*

DAVID TENNANT

Hello, David. Were you surprised when Catherine agreed to work with you again?

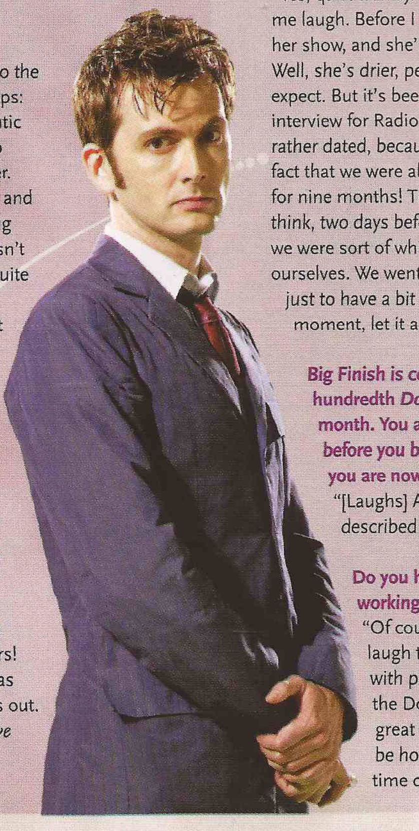
"Well, when it was mooted as a kind of 'don't you think this would be a great idea?', I said, 'Of course it would, but it's completely impossible that Catherine is going to be free.' And then Julie Gardner, who's a sort of undercover detective, I think, came back the next day and said, 'Technically, she *is* free, so we're going to go ahead and ask her.' Even then, like everyone else, I was thinking, well, Catherine has so much going on, her career is stellar... she's got a show with her own name in the title, for crying out loud! But she seemed to have had such a good time on the Christmas Special that she wanted to do it again. I was surprised, but also delighted."

The repartee between the Doctor and Donna has been likened to Katherine Hepburn and Spencer Tracy...

"Nothing to live up to there, then! It's written differently to the Martha and Rose relationships: there's almost an *anti*-romantic element. They're not trying to seduce or impress one another. She's quicker to cut him down, and that's good. Maybe he was getting a little bit complacent. Donna doesn't really look up to him, but I think he quite likes that. It gives a new flavour to the show. It's good to keep mixing it up, isn't it? The intention, whether Catherine did it or not, was to have a slightly older companion, I think... obviously, the Doctor is 943, but he and Donna seem to be contemporaries, in a sense."

Upon what foundations did you build your off-screen relationship? Not, it seems, a shared passion for *Doctor Who* since childhood.

"Certainly not from Catherine's point of view. The other day, I discovered that she thought the Cybermen were *new* monsters! How could you have missed that? She was too busy watching *Give Us a Clue*, it turns out. She would be doing an interview with *Give Us a Clue Magazine*, but I think maybe its circulation is quite small."



Apparently so. Is it difficult not to corpse around Catherine?

"Yes, quite frankly. Catherine has always made me laugh. Before I knew her even, I loved her show, and she's equally funny in person. Well, she's drier, perhaps, than you might expect. But it's been a hoot so far. We did that interview for Radio Four, which now seems rather dated, because we didn't talk about the fact that we were about to be working together for nine months! The day we recorded it was, I think, two days before Catherine signed on, so we were sort of whispering about it between ourselves. We went out for dinner afterwards, just to have a bit of a kind of 'Woooooo!' moment, let it all out."

Big Finish is celebrating its one-hundredth *Doctor Who* audio drama this month. You acted in a fair few of those before you became the big shot that you are now...

"[Laughs] A big shot?! I've never been described as a big shot before."

Do you have fond memories of working for Big Finish?

"Of course. They were such a laugh to do, and you got to work with people who'd actually played the Doctor on TV. They were great legends – and still are, let's be honest. I had such a great time doing the plays. In fact,

◄ "Donna challenges the Doctor," agrees Catherine, "and takes him on, and it makes for a good dynamic, I think. She'll question where she is, and she'll respond to where she is, in a way that you would – and should, if you've just been plucked from Chiswick, where usually you just have a takeaway of a Saturday night! The thing with Donna is, she's not dreamy about it, and that's an interesting thing to play. In the Ood episode, her first instinct is, 'Jesus, what's *that*?! Look at its face!' And the Doctor sort of says, 'Donna, don't. Not now.' But I like that. In the 1920s [for the Agatha Christie episode], she goes, 'Never mind Planet Zog, let's have a party!' I like that she responds to it in a way that a normal person would."

The chemistry between Catherine and David is apparent off-screen, too. "It would have been a lot harder to achieve had we not got on in real life," she acknowledges, "or not found a compatibility. You can act it – you'd have to – but I do get on with David, and that makes it a lot easier, a lot more fun. He's a very funny person, and I like people who are funny."

Back in March, **DWM** attended the recording of an edition of Radio 4's tag-team chat show, *Chain Reaction*, in which someone famous interviews someone else famous whose work they appreciate and admire. Tellingly, Catherine chose David to interview. "It's a very good series," she says, "but you're always – like, as actors – slightly unsure about interviews

I hope not to speak about them in the past tense too much; I hope they're something that I can do again. They're getting a new lease of life now that Nick [Briggs, executive producer] has taken over from [former producer, now a script editor on the TV series] Gary Russell. But that's not to say that they were lacking energy before, because the range has always been produced with such love, like the TV series."

Did you imagine that Big Finish would still be going strong in 2007?
"I never doubted it. I can see no reason why they won't go on forever."

Do you envisage yourself playing the Doctor on audio one day?
"If it ever became a possibility? Yeah, absolutely. In my dotage, when I don't sound like myself anymore, and I've got false teeth rattling down the microphone, or even sooner than that, I'd love to. It'd be great."

In last issue's *Space-Time Telegraph*, DWM speculated that you and Christopher Eccleston will be challenging each other to water-pistol fights on stage at *Doctor Who* conventions in the year 2027.
"I saw that! Yes, with a charmingly imagined picture of myself – I thought I looked rather good for 60 or whatever. If that's a genuine glimpse of the future, I'm quite pleased."

It also said that the Prime Minister in 2027 will be Gary Russell.
"But that's only *days* away, isn't it?"

anyway, or maybe that's just a personal thing, and there I was being an interviewer, which is really difficult. You don't realise how difficult it is. Well, you probably do. But also there was a live audience, so the pressure, I felt, was really on. I don't particularly get nervous about anything, but all of that day I had slight butterflies, and it was because I knew that I'd have to drive the interview. It was made so much easier because David is a great person to talk to. There were times when I felt this sort of, 'Oh my God!' – you know, because I got so interested in listening to what he was saying, I forgot that, oh God, when he stops speaking, I've got to ask something again. The funny thing is, when David and I recorded that show, we both knew that I was coming into *Doctor Who*, but nobody else there did, so it was our little secret. Is that interview a bit dated now, do you think? No, it doesn't really matter."

The programme will be broadcast on Radio 4 later this year. In it, you will hear, amongst other treasures, a heated and hilarious discussion about David's childhood obsession with *Doctor Who*, in which the word Marmite just might have come up. Catherine shrieks with laughter. "Look, I'm happy to take on the *Doctor Who* fans on the question of Marmite. Let's do a smell test! All I said," she shrugs, with false naivety, "was that, at school, they were the kids that smelt of Marmite!" A wry grin. "That's not unfair, is it? What you also want to remember is, *I'm a comedian*!"

Never mind the Marmite, though. Catherine is convivial and charming company, but fiercely private, and wary, understandably, of her words being taken out of context by various media organs. It wouldn't be the first time. **DWM** wonders whether her standing as a comedian – not, she insists, *comedienne* – allows her to get away with saying things that the rest of us would be lynched for. "It doesn't ever seem that way, I have to admit, because whenever I do say anything, it just gets… well, I can't say that I want selective censorship, I don't, but it's a tricky line to draw. What's difficult is, there's no font for irony, there's no font for sarcasm, sometimes there's no font for witty. You'll say something in an interview, and it'll be wilfully misinterpreted. The only time that you've ever got control over that is in a live interview, where people can hear what you mean, and they can see how you intend it, and that it's not really anything more than what it is – a joke or whatever. I think perhaps stand-ups can get away with it, but because I stopped doing stand-up a long time ago…"

We're interrupted by Sarah Davies, the Third Assistant Director, who informs us that Graeme is ready to shoot the next scene. Not that it stops Catherine: "It's a tricky thing," she continues, "because often you do just want to be quite funny in interviews, but then there's the danger that people will take it all a bit too seriously. I don't think I have a particular reputation for, ooh, you know, she's coming along, you don't know what she's going to say! You're right, though, there is a certain expectation that I'll be really outrageous, like when Robin Williams goes on *Parkinson*, it's going to be an electric night." She smiles, sweetly. "But I don't think that's really me."

And with that, she strolls back towards her giant metal container, past the cameramen and the extras with guns, and takes her place amid a gaggle of Ood, at the side of a man in a pinstripe blue suit and a long, brown coat.

Next issue: more chat from the set of *Doctor Who*, as Catherine discusses her comic creations, filming in Rome, and Daleks…

◀ *The Doctor and Donna windswept at the top of the IPC Building.*

▲ *Top: Catherine Tate in reflective mood.* © Rex

▲ *Above: David Tennant appears with Catherine for the 2007 Comic Relief appeal.*

> "LOOK, I'M HAPPY TO TAKE ON THE DOCTOR WHO FANS ON THE QUESTION OF MARMITE!"

TV PREVIEW

THE SARAH JANE ADVENTURES: SERIES ONE

"WHEN I DID *SCHOOL REUNION*, I had no idea that there'd be a Sarah Jane Smith series," admits Elisabeth Sladen. "I just thought *School Reunion* was a lovely ending for her. Great closure."

"We had no idea that *School Reunion* would echo this far!" says executive producer Russell T Davies of BBC Wales' imminent *Sarah Jane Adventures* series. "It just seemed like a good one-off at the time. But as soon as we started filming, we all realised that Lis was far more than a good guest star – here was a major lead actor. We'd already been talking to CBBC about producing a drama for them. They wanted *Young Doctor Who*, which I absolutely refused, because I think that would damage the Doctor's character. And high jinks on Gallifrey made me wince a bit. But with the slot and the budget and the goodwill sitting there... Sarah just seemed irresistible!"

"Russell and Julie (Gardner, executive producer) took me out for a meal," says Elisabeth. "I didn't see what else they could do for my character. Actually, I thought they might be wanting to discuss *Torchwood*! So I tootled along and Russell said, 'We want to do *Sarah Jane Adventures*.' I said, 'Do you think it would work?' That's where I come from, keeping a realistic head. Oh me of little faith – the stories we've got are absolute stonkers."

First up, of course, was the 'pilot' episode *Invasion of the Bane*. Broadcast on New Year's Day, it brilliantly reinvigorated Sarah Jane's world, surrounding her with new characters. So how much did its viewing figures affect the viability of this run of five two-part tales?

"Not at all," says Russell. "The series was commissioned already. It wasn't a pilot in the 'audition' sense. And as such, it had a bigger-than-average budget, with BBC Drama chipping in as well as CBBC, to give the show a good launch. But right from the start, we pitched this to Lis as a proper, long-running show. That's the nice thing about Children's to be honest – the ratings pressure is off because it's a much more specialised audience. Having said that, I still hope everyone in the whole wide world watches!"

The new series sees just one change among the regular characters: Kelsey has become Clyde. "We felt that the gender balance in the pilot skewed too female," explains producer Matthew Bouch. "Essentially Clyde plays the same role as Kelsey, in that he is the streetwise, savvy kid, but because he's a boy we're able to use him to go deeper into Luke's character and development."

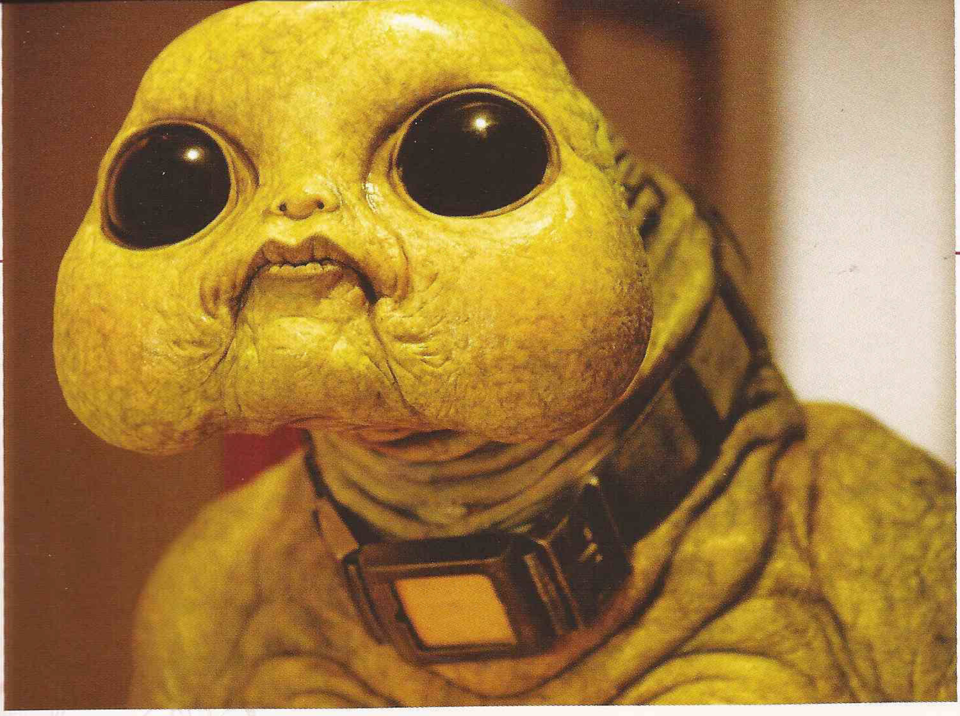
"Daniel Anthony is absolutely spot-on as Clyde," marvels writer Gareth Roberts. "I really believe [casting director] Andy Pryor's got us the best young actors in the country. And Joseph Millson and Juliet Cowan are fab as Alan and Chrissie... there's some astonishing stuff for them in Phil Ford's Gorgon episodes."

Gorgon, you say? That'll be one of the monsters, then. What else is in store?

"Monsters from *Doctor Who*'s past," says Russell. "Deadly mega-wattage devices. The return of the Graske! And new creatures – the very evil Trickster and a terrifying Kudlak. Trips into Outer Space, and to 1964. Kids in danger, and great big childhood fears like Things Falling From The Sky manifesting themselves."

"We've almost exclusively used prosthetics for the monsters," says Matthew, "so there's a lot of interaction with our characters. They feel very real."

"When we did *School Reunion*, we all realised that Lis was far more than just a guest star. Here was a lead actor..."



Monsters are nothing without great stories, and this series has them in spades. Gareth, for instance, believes *Whatever Happened To Sarah Jane?* to be his finest writing hour.

"The story had been bubbling in my mind for ages," he says. "As soon as Russell gave me the certain requirements for the episode, I thought 'At last!' It's a very emotional story that I think anybody of any age can relate to."

"I've waxed lyrical about Old Gareth Roberts in these pages often enough," says Russell, "and I think he's written his best stuff yet in this series. There's a great script from a writer new to us, Phil Gladwin, and the greatest delight of all has been the introduction of Phil Ford on to the team. He just *got* the show, right from the off. He's a creative powerhouse!

"I had worried that the *SJA* stories would be a bit small-scale," he continues, "but actually, they've become epics! There's even a threat to the Doctor himself at one stage. That got a big 'Oooh' in the readthrough! In fact, Julie decided very early on that the Doctor should be mentioned at least once in every adventure, cos it gives Sarah's life such extraordinary context."

"Expect something new and fabulous," says Gareth. "Though there are echoes of the shows that Russell, me and the Phils loved as kids, it feels very fresh. We've been very strong with emotions. Somehow the format lends itself to it, and so does Lis – she made us laugh and cry back in her days on *Doctor Who*, even when there was nothing in the script to warrant it. So let's use her full potential as an actress, which is considerable."

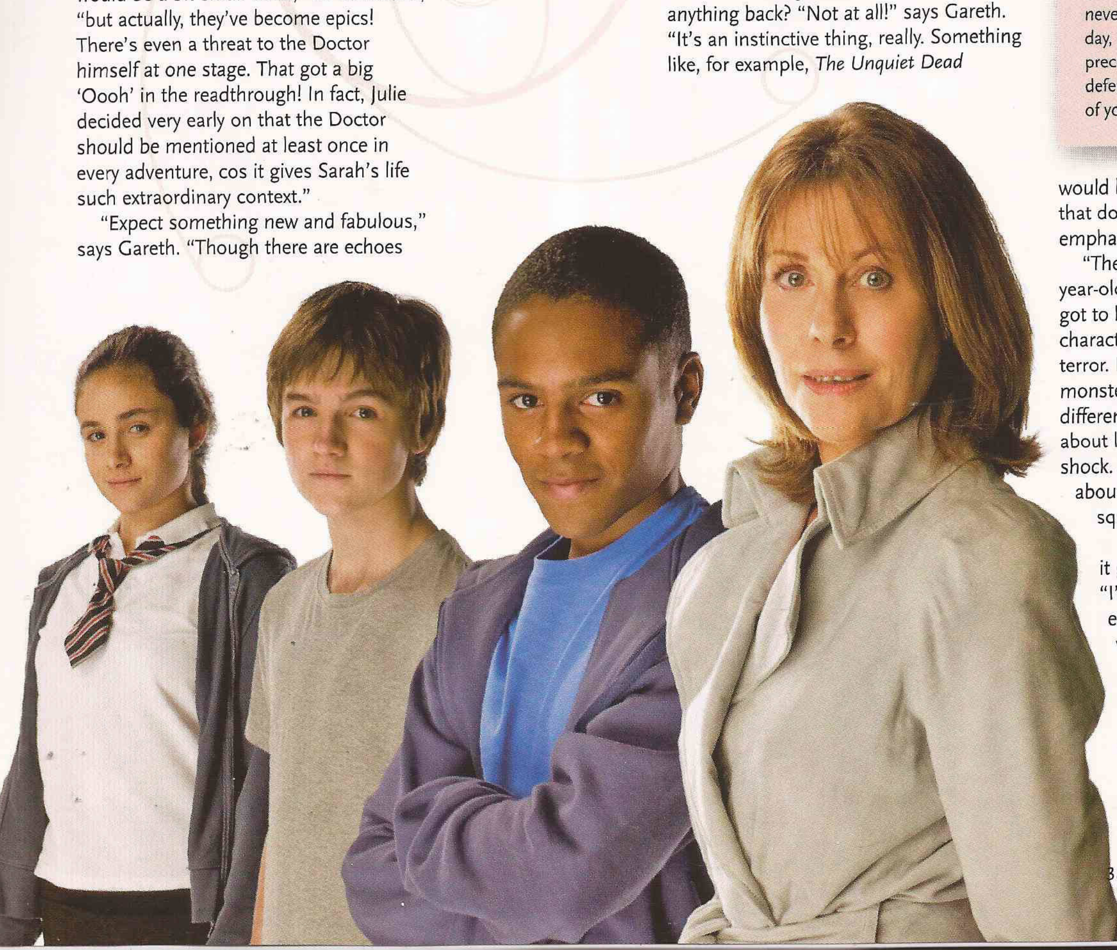
"We've tried to keep things simple," adds Matthew. "Hopefully these are well-told, classic yarns about the battle between good and evil. There's a clarity about the show which deliberately feels traditional and is very liberating. We're trying not to over-think and over-complicate the adventure so that the sense of wonder, the pace and excitement – the sheer joy of being in Sarah Jane's world – can come through."

How careful has the team been in terms of scaring children? Had to pull anything back? "Not at all!" says Gareth. "It's an instinctive thing, really. Something like, for example, *The Unquiet Dead* would be too extreme for the slot. But that doesn't mean 'pulling back', it means emphasising different things."

"There's a responsibility towards the six-year-olds watching," adds Russell. "You've got to be careful that you don't leave characters in a state of genuine distress or terror. Fear's fine, fear's great, fear of the monsters is lovely. But terror is a whole different world, and there's nothing clever about leaving your audience in a state of shock. Mainly, it's been the odd, calm note about taking out some horrific blood-like squelches in the dub..."

"You do have to consider the time it goes out," concedes Elisabeth, "I'm glad our show feels like a safe environment, in which you might be very scared at times, but you know it's going to be all right in the end. For that reason, you can afford to push it a bit further. I'd say we're suitable for any child with an imagination and a voice with which to ask, 'What does that mean?'..."

JASON ARNOPP



THE Sarah Jane ADVENTURES

BROADCAST Ten episodes from Monday 24 September (TBC), BBC One

STARRING Elisabeth Sladen, Yasmin Paige, Thomas Knight, Daniel Anthony, Joseph Millson, Juliet Cowan

REVENGE OF THE SLITHEEN

Written by ....GARETH ROBERTS
Directed by .... ALICE TROUGHTON

It's Maria and Luke's first day at their new school. But something's not right...

EYE OF THE GORGON

Written by ....PHIL FORD
Directed by .... ALICE TROUGHTON

Sarah Jane and the gang investigate sightings of a ghostly nun at a nursing home, uncovering a dark secret.

WARRIORS OF KUDLAK

Written by ....PHIL GLADWIN
Directed by ....CHARLES MARTIN

Sarah Jane's hunt for a missing teenager reveals a connection with a laser-tag centre named Combat 3000.

WHATEVER HAPPENED TO SARAH JANE?

Written by ....GARETH ROBERTS
Directed by ....GRAEME HARPER

Maria's world is turned upside down when she awakes one day to discover that no one has heard of Sarah Jane or Luke...

THE LOST BOY

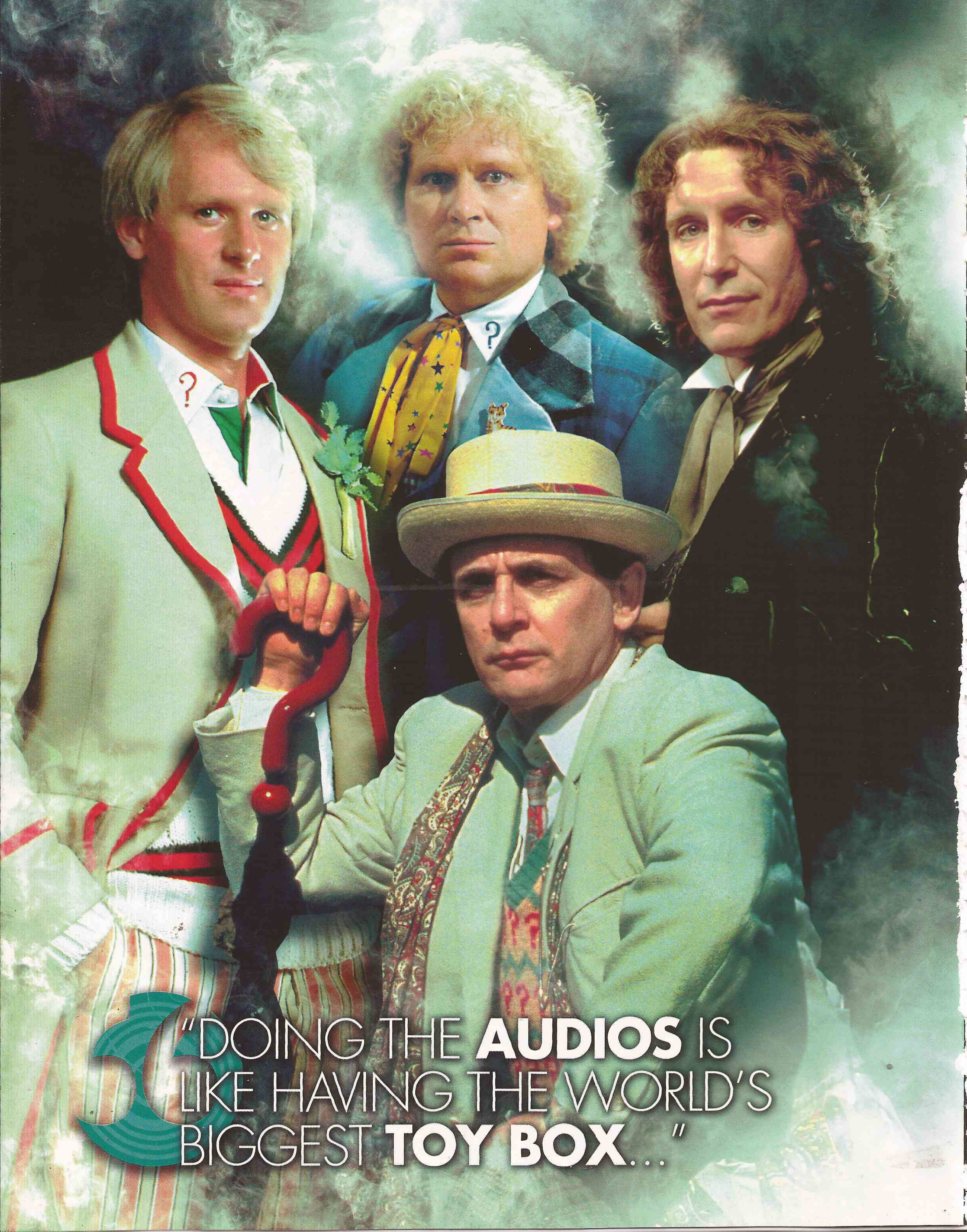
Written by ....PHIL FORD
Directed by ....CHARLES MARTIN

A normal day on Bannerman Road is shattered by a TV news announcement.

QUOTE, UNQUOTE

SARAH JANE SMITH: Oh, but you were never forgotten. Never. What I saw that day, it changed me forever. I saw how precious life is. And it made me fight to defend it, across all these years. Because of you...

DOCTOR WHO
The Sirens of Time
Phantasmagoria
Whispers of Terror
The Land of the Dead
The Fearmonger
The Marian Conspiracy
The Genocide Machine
Red Dawn
The Spectre of Lanyon Moor
Winter for the Adept
The Apocalypse Element
The Fires of Vulcan



"DOING THE **AUDIOS** IS LIKE HAVING THE WORLD'S BIGGEST **TOY BOX**..."

Eight years. Four Doctors. One hundred thrilling CDs. Audio production company Big Finish has a lot to celebrate. So where next for the *Doctor Who* audio adventures?

BRAVE NEW WORLDS

Words **Benjamin Cook**

In August 2003, just one month before BBC One Controller Lorraine Heggessey let slip that *Doctor Who* would be back on TV within two years, and that the man responsible – for bringing it back, that is, not for Heggessey's loose tongue – would be a certain award-winning TV scriptwriter, Russell T Davies wrote the foreword to *The New Audio Adventures: The Inside Story*. This was a frankly brilliant behind-the-scenes book about an audio drama production company that has, since 1999, been making full-scale, BBC-licensed plays starring four of the old Doctors, from Peter Davison through to Paul McGann, for legions of fans. "Big Finish," claimed Russell, "has rejuvenated my love for the entire concept… After 40 years, free from the shackles of costume and CSO and studio lighting, *Doctor Who* has finally become what it was created to be: limitless and brave, the greatest of pioneers…"

Since then, Big Finish's *Doctor Who* range – which celebrates its one-hundredth release this month – has both complemented and influenced the TV series on which it is based. Three out of the four writers who worked alongside Russell on Series One of the revived show – all except Steven Moffat – were Big Finish regulars: Mark Gatiss (*The Unquiet Dead*), Paul Cornell (*Father's Day*), and Robert Shearman (*Dalek*), the latter having come to the production team's attention solely because of his Big Finish work. *Dalek* was a loose retelling of Shearman's audio play *Jubilee*, and starred Big Finish stalwarts Nicholas Briggs (since July 2006, the executive producer of the plays; his predecessor, Gary Russell, having moved on to become a TV script editor at BBC Wales) and Barnaby Edwards (now Big Finish's casting director) as the voice and operator of the Dalek respectively. So why, with such an enviable track record, has Big Finish been making every effort of late to reinvigorate its *Doctor Who* range? What exactly was it lacking? After eight years and 100 releases, Big Finish is getting bigger, braver, and bolder by the month…

"It's a massive job," declares Nick, who's in control of the creative side of the range – commissioning scripts, overseeing post-production, script editing, and doing a fair bit of writing himself. "Gary largely did it on his own, so he was under incredible, almost intolerable pressure. He put his life and soul into the work, and often when nobody around him seemed to notice. So, when I took over as producer, the first thing I wanted to do was redefine the role, which is why we now have directors with some producer responsibilities, and a line producer, Sharon Gosling, who runs the day-to-day business of all Big Finish productions."

"I've been a professional actor and director for 15 years now," says Barnaby, "and during that time I've worked with some amazingly talented people, so it's a pleasure to be able to work with them again as Big Finish's casting director, and to bring them to an audience who may never have heard them before. I get to play fantasy football, and team up past colleagues with actors I've admired for years. It's like having the world's biggest toy box. I have nothing but awe for what Gary managed to achieve at Big Finish, ▶

▼ *Eighth Doctor Paul McGann joined the party in 2000, pictured with audio producers Gary Russell and Nicholas Briggs.*

◀ but the real change [over the last year] has to be the amount of time that we now spend on the scripts. That's not to say there was anything remotely below par about the previous Big Finish scripts, just that now we're able to shape and polish them to a much higher degree."

Nick, however, acknowledges: "There had been times in the past when some Big Finish stories had become a bit rambly. I wanted to tighten things up a bit – make sure every word counted, every character had a point to them. I know it sounds a bit disingenuous, since here I am, in public, doing an interview, but I'm not so concerned with leaving my mark as with getting it *right*: telling stories that have some kind of point, and doing so as effectively as possible." By last year, episodes had crept up to as long as 45 minutes, so Nick applied 'the 25-minute rule', and introduced the concept of many of the double-CDs containing a three-part story followed by a one-parter, rather than one sprawling four-part adventure. "This gave us a chance to experiment with narrative styles," he explains, citing Eddie Robson's one-part *Urgent Calls* ("a sequence of seemingly random phone calls between the Doctor and a girl in the 1970s") as a particular success.

> "WE DON'T RECORD UNTIL **EVERYONE** IS HAPPY WITH THE SCRIPT."

"Three people," takes up Barnaby, "work with the writer on each and every script: the producer, Nick; the script editor, Alan Barnes; and the director. And we don't record unless we're all happy. We'd rather delay recording until we get the script right. Yes, 100 releases is certainly impressive, but I think the quality of the scripts that we're currently working on means that the next 100 will be even more remarkable."

Today, sprawled around a green room in west London, are Colin Baker, the Sixth Doctor; Maggie Stables, who plays his companion, 55-year-old lecturer Evelyn Smythe, an original creation for the audios; distinguished thesp Frank Finlay, the ilk of top-notch guest actor that these plays attract, and Will Thorp, instantly recognisable as creepy Toby, last seen covered in runes and falling through space towards a black hole, from 2006 TV story *The Impossible Planet*/*The Satan Pit*. Welcome, one and all, to the recording of Big Finish's one-hundredth *Doctor Who* audio drama, aptly titled *100*, at the company's Notting Hill studios, on a drizzly Thursday morning in July. Damon Albarn of Blur is making a racket in the studio next door. But in here it's all homicidal aliens, the living dead, and humour so black that a black hole would look pastel by comparison. "You have a very warped mind," Colin informs the writer of this episode, Joe Lidster. Five minutes later, in a sound-proof booth no bigger than, well, a real London police box (smaller on the inside, and with the faintest whiff of cough sweets), Frank Finlay is rehearsing his first scene as a delightful old duffer called Jacob...

"What we're after, really, is a northern accent," explains Nick, from the control room. He is on directing duties, surrounded by buttons, cables, and monitors.

"Well, then," considers Frank, casting an eye over his script, "Jacob would say 'if it *weren't* for him', rather than 'if it *wasn't* for him'." He pushes his glasses back up his nose. "It's the dialect."

"Let's change it, then," decides Nick.

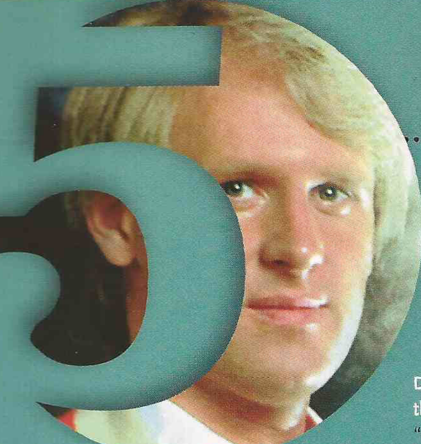
"What about the author?" enquires Frank. "Doesn't the author mind?"

"No, he's sitting here beside me," admits Nick, "and he's just grateful you're here."

The obvious option, perhaps, for the 100th release would have been a multi-Doctor story. That is how the range kicked off in 1999, and how it commemorated its 50th release, too. Instead, Nick has opted for a more intriguing concept: four stand-alone stories, sharing a common

▲ *Top left: John Sessions is Mozart in 100!*

▼ *Little known actor David Tennant co-stars with Maggie Stables (Evelyn) in 2004's* Medicinal Purposes.



5 PETER DAVISON

Hello, Peter. Do people treat you differently now that everyone loves *Doctor Who* again?
"There is a greater interest in me as the Doctor, but that's really from young children. They tend to go off and see my episodes on UK Gold or DVD, and quite like it, cos I'm fairly young in it..."

You're the ex-Doctor most like the current one, I suppose.
"Yes, I am, so they kind of like me. It's a bit of a shock when they actually meet me, cos they think I'm still that age! My only fear for the TV show is, you have to pick well after David Tennant, cos he's very good, and I don't quite know what they're going to do when he leaves. I'm sure they'll do the right thing, but it's going to be tough."

Do you watch your old episodes from time to time?
"Sometimes, for old times' sake, my children will watch their father being the Doctor. They used to watch me before they knew that anyone else ever played the part, and be enthralled by Doctor Daddy. And then, of course, the TV series came back, and immediately they transferred their allegiance to the new Doctor, and forgot about me completely!"

What can an audio script do that a TV one cannot?
"They can be far more adventurous. You can do things that you couldn't possibly achieve on TV, just by describing them as going on. And I like the pace of them. I would love to go back and re-edit my old *Doctor Whos*, and redo the music on them. Everyone would think it was sacrilege, but there were so many things that one did as a matter of course in those days that are just silly now – very, very slowly edited."

Do you think your voice has changed much since the 1980s?
"Oh, probably, yes. But I think the audience would think it a bit weird if it hadn't."

Do you ever try to sound more like your younger self?
"No, you can't do that. With the best will in the world, I can't act as if I'm 29 or whatever. I have to do it with my own voice."

You're deeper now.
"Yes, I think I am. I think I was probably already deeper when I got to [his final TV adventure] *The Caves of Androzani*, cos I was a bit more at home with it. When the early ones started, I was still half Tristan from *All Creatures Great and Small*, struggling to figure out who the hell the Doctor was. The one big problem I have with these audio plays is, I never remember what the hell any of them are called. When people at conventions say, 'Which is your favourite?', I never have any idea. Mostly they have to answer their own questions. It's sad, really. But they're fun to come in and do. They're not a major part of my life, I must admit."

How rude!
"No, sorry, I don't mean that in a horrible way. I mean, I don't really monitor how many have sold or anything like that. But people seem to like them. I read the odd review in various magazines that people show me, and they're always good."

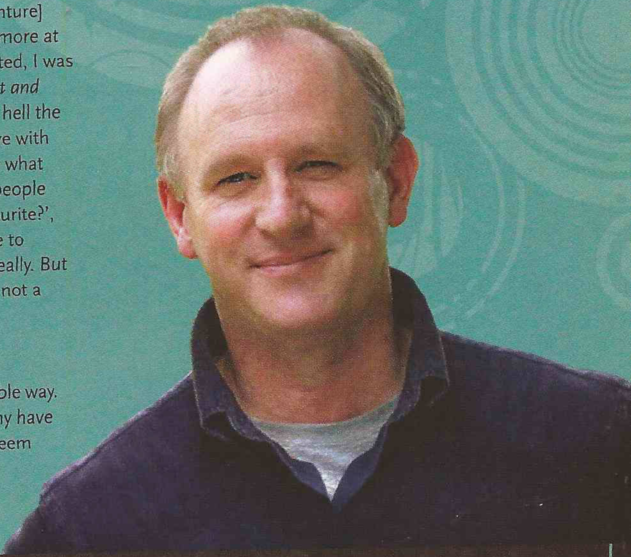
But they're hardly going to show you the bad ones, are they?
"Well... no, that's a very good point, actually. [Thinks] Yes, if they show me the reviews, they're going to be good ones. What do the bad ones say?"

Ignore the bad ones, Peter. Now, a few years back, Colin Baker did a musical episode.
"Did he?! What, for this lot?"

Yes. It was called *Doctor Who and the Pirates*, and used the music of Gilbert and Sullivan.
"Oh my God. [Explodes with laughter] Good for Colin!"

So do you fancy –
"A musical episode? I wouldn't have thought so, no. I'd have to be heavily, um..."

Drugged?
"Persuaded! But if it were cleverly written...?"



▲ *Anthony Head appeared as the villainous Grayvorn in the spin-off series* Excelis. *The actor later went on to appear in the TV series in 2006's* School Reunion.

theme, the number 100, written by four of the range's most celebrated scripters: Jacqueline Rayner, and the abovementioned Lidster, Shearman, and Cornell. "Multi-Doctor stories are a poisoned chalice," says Nick. "Everyone wants them, everyone hopes for one, but no one ever really seems to like them that much. Think back for a moment… see what I mean? Colin and Maggie were a highly appropriate pairing, because Evelyn is one of our most successful original creations, while Colin's Doctor has been given a new popularity on audio, as he himself has said."

"That was super," Nick congratulates Colin and Will, after one high-powered take. But an argument is brewing…

"Yeah, but who was best?" asks Will.

"Well… I've got to say Colin."

"Oh, come off it!"

"But you were very good," cuts in Nick, standing up so that he can see Will clearly, "in that TV episode with the writing on your face…"

"Those were his lines," deadpans Colin.

The return of the TV series in 2005 was, initially, almost catastrophic for Big Finish. "From the moment it was announced, people stopped buying our CDs in droves," Nick confesses. "We thought it was the end. But a core of people stayed with us, which enabled us to carry on. Can I just say that I love every single one of those people? They're called subscribers, and we reward them as much as we can with extra releases, special treats, and discounts. Our subscribers are our lifeblood. But then slowly, after all the initial excitement about the TV series, people came back to us, and the TV show has brought us some new listeners, too."

Big Finish hasn't shied away from casting actors from the revived TV show in different roles ("the number of actors out there is finite," Barnaby points out, "so it's inevitable we'll coincide from time to time"), but also there is an impressive list of thesps who cut their *Doctor Who* teeth in Big Finish audio dramas. These include *School Reunion*'s Anthony Stewart Head (villainous Grayvorn in 2002's *Excelis* trilogy), *Rise of the Cybermen*'s Don Warrington (Rassilon, the founder of Time Lord society, in six Big Finish productions), *Utopia*'s Sir Derek Jacobi (retired writer Martin Bannister in Shearman's 2003 play *Deadline*), *Rose*'s Mark Benton, *The Long Game*'s Simon Pegg, and *Human Nature*'s Jessica Hynes – who all acted together in Gatiss' *Invaders from Mars*, set in 1930s New York, and a young virtual-unknown called David Tennant, who played various roles in eight Big Finish plays before he was cast as the Tenth Doctor on TV.

"I've been asked to sign a couple of CD inserts and things like that," enthused David in March 2003, a couple of years before becoming the TV Doctor, "and you kind of think, wow, I'm part of a national institution now! It's very exciting, because it's something that I grew up with… I've done quite a lot of radio now, and ▶

DOCTOR WHO
THE RAPTURE

COLIN **BAKER**

Hello, Colin. What exciting things have you been up to today?
"I've been recording an episode of Big Finish's one-hundredth *Doctor Who*, an instalment written by a very fine writer called Joe Lidster. It's a cracking horror story. It's about a family where the moment the grandchild is born, the grandparents die, and this has happened generation after generation, and there's a rather spooky reason why, which the Doctor stumbles upon. He makes some interesting discoveries about things that I cannot tell you about in this interview."

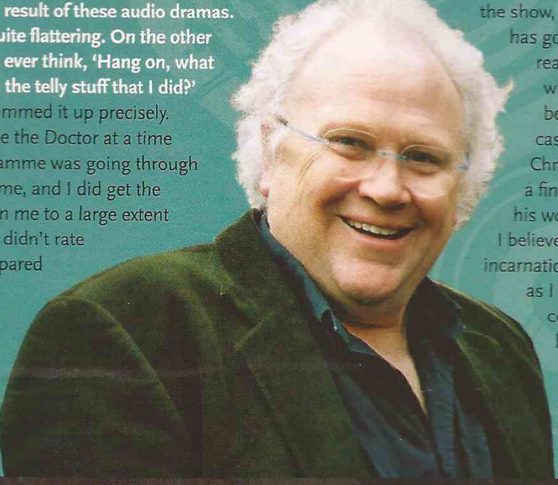
It all sounds a bit serious.
"Just because a topic is serious doesn't mean to say that humour can't be derived from it. In fact, in extremis is when most of us resort to humour. The first thing I think of doing when something cataclysmic happens, like I fall down the stairs, is crack a joke about it."

Do you often fall down the stairs?
"Not often, no."

It must be quite an honour to star in Big Finish's one-hundredth *Doctor Who* play. Why do you think you were chosen over the other Doctors?
"Modesty forbids that I should answer that! You'll have to ask others. Nick has been kind enough to say why he has chosen me, but it's for him to say, not for me to repeat. I'm delighted to be able to do it, and to work with someone who I have revered for many years –"

Nick Briggs?
"[Guffaws] No, the great Frank Finlay. He's a legend in the profession. I remember seeing his Iago to Olivier's *Othello*, and he wonderfully underplayed Olivier in every scene. He was just stunning. To do a *Doctor Who* story with him is a joy."

Your Doctor has received something of a critical reappraisal as a result of these audio dramas. That must be quite flattering. On the other hand, don't you ever think, 'Hang on, what was wrong with the telly stuff that I did?'
"Well, you've summed it up precisely. I happened to be the Doctor at a time when the programme was going through a tumultuous time, and I did get the blame pinned on me to a large extent by the fans who didn't rate my Doctor compared with others, which they're perfectly entitled to do, but it's quite painful and hurtful. You can't help thinking, well, with different stories, and a different budget, and a different timeslot… I believe my Doctor could have, had he had the chance, had a wider appeal. I still do believe that. Doing these audios has proved that to be the case. It's not only the new listeners, but also some of the old ones, who are reluctantly saying, 'Actually, Colin Baker's Doctor is all right after all. He might not be Tom or Jon Pertwee, but he's all right.' And it does give me a chance to compensate for the era in which I did the programme. It wasn't treated well. It wasn't loved."



Do you feel a bit sad when you watch the TV show nowadays, knowing that there wasn't anywhere near that support for the series when you were in it?
"It would have been nice, but so much is different now. I mean, there is a charismatic and powerful person controlling the show, Russell T Davies, who has got it 99.9% right. He really does understand what *Doctor Who* should be in 2007, and he's cast it well twice. I think Christopher Eccleston was a fine Doctor. I enjoyed his wolfish passion, and I believed that he was an incarnation of the Doctor, just as I do with David – who is completely different, and has similarly made it his own. Most actors worth their salt will grab that part and run with it."

Peter Davison as the Fifth Doctor.

various audiocassettes and things, and in some ways it's more technical than other mediums, because it's about channelling something through your voice, and you're telling stories vocally that you would otherwise tell visually…"

Following the success of the TV series, BBC Wales has started to exercise greater control over Big Finish's *Doctor Who* output. Scripts and storylines require approval, but it's rare that anything is vetoed outright. "The way in which Russell has revitalised *Doctor Who*," says Nick, "and given such maturity and audacity to the storytelling, has given us a good kick in the pants. It's revitalised the whole nature of storytelling for us. When your template is something a bit 1980s and frankly dated, there's the dangerous tendency to release audio stories that feel a bit 80s and dated. Now, I don't think Big Finish did that a lot, but it did happen from time to time. Well, that's not ever going to happen again. Not on my watch… which is a phrase I utter very rarely! I want to do stories that have big, outrageous ideas, stories with which you can easily identify. There was a time when it was all a bit angst-ridden, and full of internal continuity, but our aim is now to open it up. The BBC is keen for all *Doctor Who* fiction to be suitable for 12-year-olds upwards, and I think that's a good thing; when we're enjoying *Doctor Who*, we're pleasing the 12-year-old in our hearts. *Doctor Who* is a fun but familiar, scary but reassuring thing that we've all brought from our childhoods. When we listen to an audio play, we're back there, having the time of our lives, using our imaginations."

During the 1980s, many of those involved in Big Finish – including Nick, Gary, marketing director John Ainsworth, and the company's founder Jason Haigh-Ellery – worked on the Audio Visuals fan series of unlicensed *Doctor Who* audio plays, breaking every copyright rule in the book, but learning the tricks of audio production. In the aftermath of the 1996 TV Movie, starring Paul McGann, the BBC was approached by several parties, including Big Finish, keen to get their hands on an official *Doctor Who* audio licence. At the time the BBC was holding onto the rights until certain that a new TV series was not in the offing. Some parties got fed up with waiting. In 1999, however, Big Finish's persistence paid off: the company was

The Cybermen: Regular enemies for the Doctor on audio – and returning in a new mini series of their own next year…

▲ *Peter Davison, Nicola Bryant and Caroline Morris as the Fifth Doctor, and his companions Peri and Erimem.*

granted a licence, the first of its kind, to make original *Doctor Who* drama in the digital audio realm. Initially the CDs were bi-monthly, but the range proved popular enough to go monthly within a year.

Big Finish approached Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy, and Paul McGann to reprise their respective Doctors on audio. All but Tom Baker have since said yes ("I know people have mentioned it to him recently," says Nick, "and apparently he hasn't been entirely dismissive of the idea, so it's really high time that we asked him again"), although McGann, too, declined at first, and it was a couple of years before he relented. Big Finish's licence does not permit them to use Doctors or other elements from the TV show since its revival. However, many of the old companions have returned to accompany their respective Doctors, and Big Finish has introduced its own companions: as well as the aforementioned Evelyn, Ancient Egyptian princess Erimem (played by Caroline Morris), male nurse 'Hex' (Philip Olivier), Edwardian adventuress Charley Pollard (India Fisher), and alien reptile C'rizz (Conrad Westmaas). Continuity buffs need not worry, though: adventures slot seamlessly into gaps before, after, and even *during* televised episodes. Former adversaries such as the Daleks, the Cybermen, the Master, the Ice Warriors, the Silurians, and Omega have also featured.

"There is a danger," says Nick, "that you could wear out an old monster by always bringing it back. There again, a Dalek and Cyberman story a year kind of gets us noticed, and I have no objection to that. But my gut feeling is that most stories should feature new creations, with a significant minority featuring old enemies. We have to be careful, too, not to clash with the TV series on that score. We liaise with Gary on that, and I have the odd conversation with Russell."

With Charley and C'rizz leaving by the year's end, and Erimem's departure also imminent, will fewer plays be using original Big Finish companions from now on?

"When I started this job, I did make a comment that I favoured TV companions," Nick states, "but I didn't actually mean that I'd obliterate all non-TV companions. I assess each character individually. Gary had already put plans in motion for Charley, C'rizz, and Erimem to leave. I commissioned a new script for Erimem's departure, but frankly I regret it a bit, because Caroline is such a lovely person, and a great actress. She goes out in a great story, though. However, I don't want to court controversy here, but I think it's fair to say that C'rizz never seemed to find his proper place in a story. The concept of his character seemed a bit unfocussed, really. Conrad is a close friend, but I couldn't justify reversing the ▸

▼ *Philip Olivier – the Seventh Doctor's latest companion, Hex.*

"MY **GUT FEELING** IS THAT WE SHOULD FOCUS ON **NEW** CREATIONS..."

FRANK **FINLAY**

Hello, Frank. You have a beautiful voice.

"Oh, well, I never notice. An actor doesn't think about it. There are certain actors, of course, who have a 'voice', but I don't think I'm one of them."

Does audio acting require a different technique to stage or screen?

"Well, it's totally different. Absolutely totally different. And I haven't done a radio play for many, many years. I used to do quite a lot at one time, in my BBC rep days."

Is it like riding a bike – you never forget?

"Oh, you forget! It's many years since I did a radio piece, and it took me a few takes to get back into it. Some people can do it, and some can't. Maybe that's why nobody's asked me, cos I'm not very good at it? [Chuckles] This part is of interest, though. But I can't go into detail, cos it's too complicated."

You're following the plot, then?

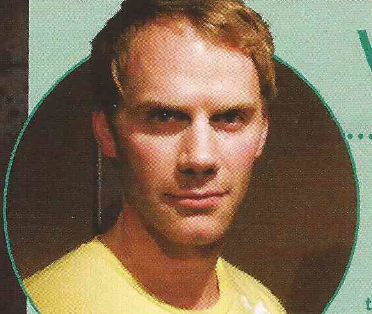
"I read it through a few times, but I wasn't quite sure what I would have to do when I came in today, because there were no previous discussions. I didn't know that I was going to do it with a Lancashire accent. Nobody told me. Fortunately, I know what a Lancashire accent is like, cos I'm from Lancashire. I was going to play it a bit posh! No, I'm only teasing. Funnily enough, I think I was in a *Doctor Who* many, many, many, many, many years ago." [*He wasn't – Ed*]

At 80 years old, have you done everything?

"Well, I might not have done everything. I haven't done radio for many years, and here I am doing a radio play in north London [sic]. Most of this part is narration, though. I think that's why they've let me off early."

Are you off to the pub now, then?

"No, no, no, straight home. Maybe I'll have a cup of tea on route. You never know."



WILL **THORP**

Hello, Will. Do you get stopped in the street more now that you've done a *Doctor Who* on the telly? Or don't people recognise you without the strange alien writing all over your face?
"Well, I was a regular on *Casualty* for two years [as flirty paramedic Paul 'Woody' Joyner], and I got recognised for that, but just cos I was a face off the telly. The thing about doing *Doctor Who* is, the people that recognise you, the fans, they really care about your work; it's not just that you're 'that guy off the telly'. They're looking at you, and they probably know half the lines that you said, and they genuinely want to talk to you about the show. It's actually quite a pleasure."

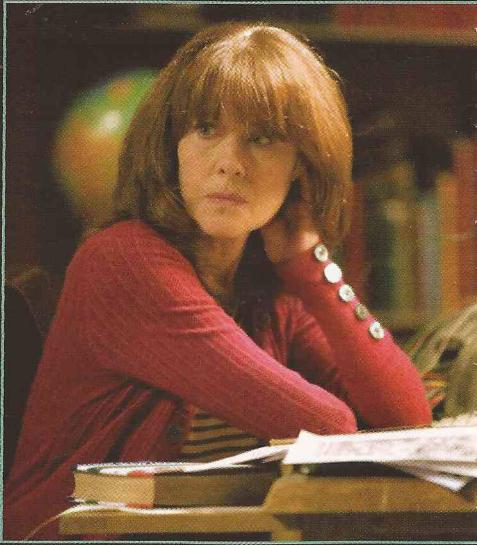
Had you watched *Doctor Who* much before appearing in it?
"I watched it when I was a kid, yeah. I was a big fan of Colin Baker, actually. When it came back, I don't think there was a single actor who was my age that wasn't dying to be a part of it. It was like a little boy's dream, really, to be on a show like that."

And now you're acting alongside Colin in an episode of Big Finish's one-hundredth *Doctor Who*. It's fate, Will!
"Well, this episode is *Bedtime Story*. I play the young Jacob. The story is being narrated by the old Jacob, who's played by Frank Finlay, and it's set at a time in Jacob's life when – well, strange things have been happening for centuries, really – people have been dying mysteriously, and then the Doctor arrives and manages to crack the mystery. It's a bit eerie, and a bit weird. *Doctor Who* fans lap up that kind of stuff."

Does the Lancashire accent come easily to you?
"Frank Finlay is actually from up north, so there's obviously a bit of pressure on me there to keep the side up, and make sure that I'm not slipping back into my normal accent. But I think this one's going all right. I hope so anyway. I haven't heard it yet."

So, is it the size of the part or what you do with it that counts?
"There's certainly more to it than the number of lines! *Doctor Who* is arguably the most creative thing on telly, and you've got audio plays like this, and I think it's what you do with it, yeah, the fact that you have free reign to be really creative. It's not like *EastEnders*, where you're in a pub, and you're just chatting, and it's everyday stuff; this gives an actor the chance to go on a bit of a journey, a fantasy journey. If it's larger than life, then it has to be twice as real. If you get a good script, and certainly this script, *Bedtime Story*, is fantastic, then you can trust that the lines are real, and you just need to play it for the truth."

Actors are always banging on about truth.
"And that starts with the script. It's very difficult if you've a bad script to turn it into something good. Respect the script!"

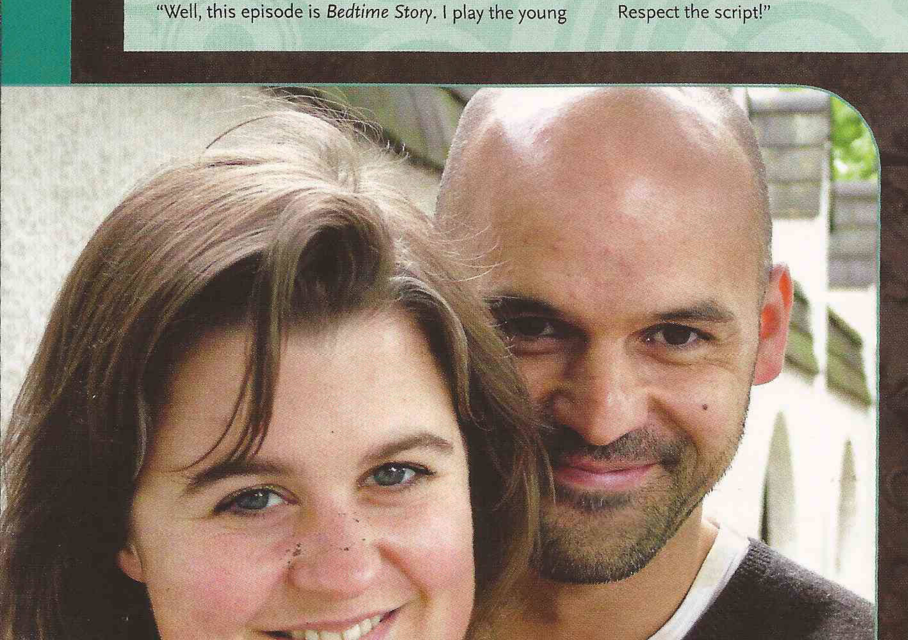


◀ decision for him to leave. I think we give him a strong finale. And Charley's departure is very unorthodox."

Since 1999, Big Finish's coveted *Doctor Who* licence has been renewed several times, and the company has expanded into successful spin-off series, such as *Sarah Jane Smith* (starring Elisabeth Sladen, almost four years before she revived the character on TV), *Dalek Empire* (Nick Briggs' Doctor-less Dalek project, the fourth series of which, starring Noel Clarke – Mickey from the TV series – as action hero Kade, starts its release schedule next month), and 2006's *I, Davros*, in which Terry Molloy reprised his role as the twisted creator of the Dalek race. In 2005, Big Finish struck a deal that allowed digital radio channel BBC7 to broadcast some of the company's back catalogue of McGann plays; the success of this venture convinced the channel to commission Big Finish for a season of eight brand new 50-minute episodes. In them, McGann co-starred opposite Sheridan Smith ("she's breathtakingly good," says Nick) as the gobby Lucie Miller. These episodes aired earlier this year, and over 25,000 people tuned in, so a second season, recorded in London last month, will be broadcast in 2008. It features such luminaries as Art Malik, Samuel West, James Fleet, and Duncan James from Blue!

"I suppose the reason we've had more famous people in Big Finish since I took over as casting director," considers Barnaby, "is that I have no shame in asking them. The worst that can happen is they say no. I'm going for them because they're great actors, not because they're famous. When I find myself casting someone from *Big Brother*, that's when I'll know to quit! You have to remember, also, that actors often become well known because they're good."

Early evening in Notting Hill, and Nick Briggs is laying down wildtracks – ambient background noises recorded separately from the dialogue, using anybody who happens to be hanging about in the green

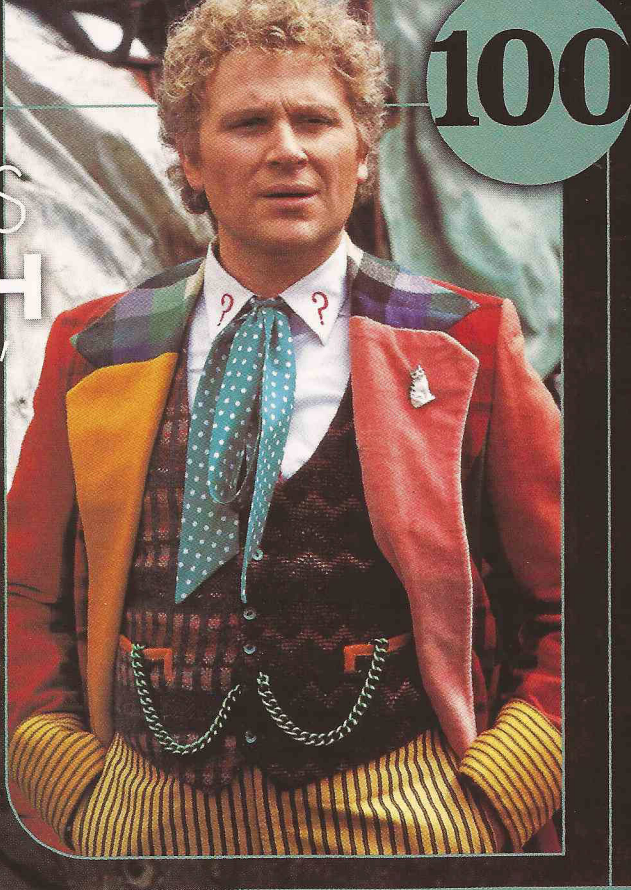


▲ *Elisabeth Sladen returns as Sarah Jane this Autumn in* The Sarah Jane Adventures, *but the actress has also starred in her own series of audios...*

◀ *India Fisher and Conrad Westmaas – alias Charley and C'rizz.*

▼ *The true face of Davros revealed! Terry Molloy has returned to play the Dalek creator several times on audio...*

"IF **CYNICISM** CREEPS IN, THAT'S THE **DEATH** OF DECENT STORIES."



room come wrap. The assembled cast and crew must impersonate street sellers. "Each choose one seller," Nick announces. "We've got 'hot pies' – that's Colin."

"Ooh, come on, have a hot pie!" shrieks Colin. "My glasses are steaming up."

Nick grins. "Your arse is what?!"

"Can I say, 'Lucky charms, good luck guaranteed'?" requests Will:

"Is it 'shoes made while you wait' or 'shoes repaired'?" asks Joe.

"Are we cockney or anything like that?"

"You're just 'rough', Will," retorts Nick. "So be yourself! Is it too late to recast?"

"Sorry? What? I can hear a buzzing," smirks Colin, cupping his hand to his ear, "coming from the control room..."

"My hope is to keep making Big Finish *Doctor Who* stories better and better," Nick tells **DWM**, "by never losing enthusiasm. If cynicism creeps in, that's the death of decent stories. Any job has to be a learning curve, or there's no point going on." Specific changes coming in the next few months include a new companion for one of the Doctors, and doing "something slightly strange" with the TARDIS team for another Doctor. "What else? Oh, Sylvester McCoy should finally get the 'silent movie' story that he's been talking about for a long time. And we're planning something rather nice for Christmas 2008..."

"The second BBC7 McGann series," adds Barnaby, "features two returning

SYLVESTER **McCOY**

Hello, Sylvester. What have you been up to today?

"I've been in studio with Big Finish all day. My brain is like a pudding."

That's an interesting image.

"Last year, I think, or the year before, I said to them, 'Listen, I'd really quite like to plan it out better, the schedule,' and we tried, but it didn't really work. [Guffaws] So now I'm doing this in my holidays, my official holidays from the RSC."

Are you ever tempted to say 'no, sod off,' just to see the look on their faces?

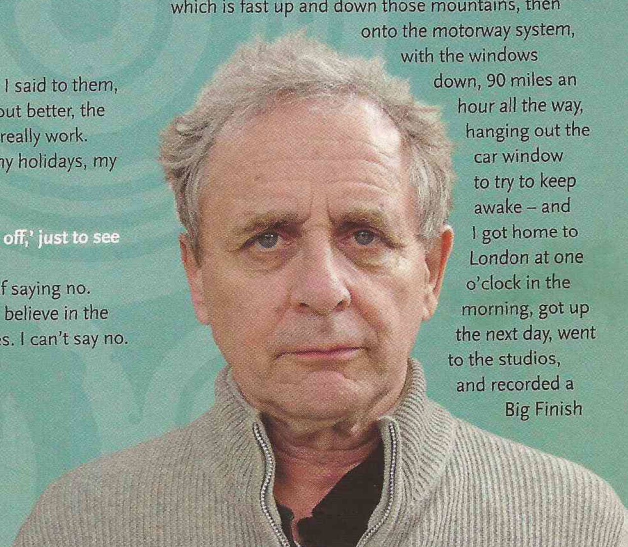
"No, I can't say that. I'm incapable of saying no. That's why my life has been as it is. I believe in the philosophy of yes. I've always said yes. I can't say no. Good job I wasn't a girl."

Or a bank manager.

"Yes, quite."

You do go to the most extraordinary lengths to fit in with Big Finish's schedule, though.

"There was a time once when I was filming in the Outer Hebrides, in Benbecula in great storms, and I had a phone that I got especially in Edinburgh, that was supposed to work in Benbecula, but when I got there I discovered that the only way it would work was to get into a rowing boat, and head out into the Little Minch. The Little Minch is a part of the waters around Benbecula and the north of Scotland that is the roughest waters in the world. On the very last day, I managed to pick up a signal, and discovered that I was supposed to be in London the next day for a Big Finish recording! And so I got the first ferry off Benbecula to Skye, and drove all the way through the Highlands, driving like a lunatic, 60 miles an hour, which is fast up and down those mountains, then onto the motorway system, with the windows down, 90 miles an hour all the way, hanging out the car window to try to keep awake – and I got home to London at one o'clock in the morning, got up the next day, went to the studios, and recorded a Big Finish audio play! Goodness knows what it was."



Right, let's cut to the big issues: have you always been able to roll your r's?

"Well, yes. It's part of the way Scots speak. They roll their r's. The English, they're very lazy with that. It's a genetic thing. *R-r-r-r-r-r-r!*"

Yeah, I can't do it. I've really tried.

"[Guffaws] You put your tongue up to the pallet of your mouth. *R-r-r-r-r-r-r!* You must be able to learn it, cos we're all the same as babies, only I was born in Scotland, where they roll their r's, and you were born in England, where they don't. You're not even *tr-r-r-r-r-rying!*"

STOP IT!!!

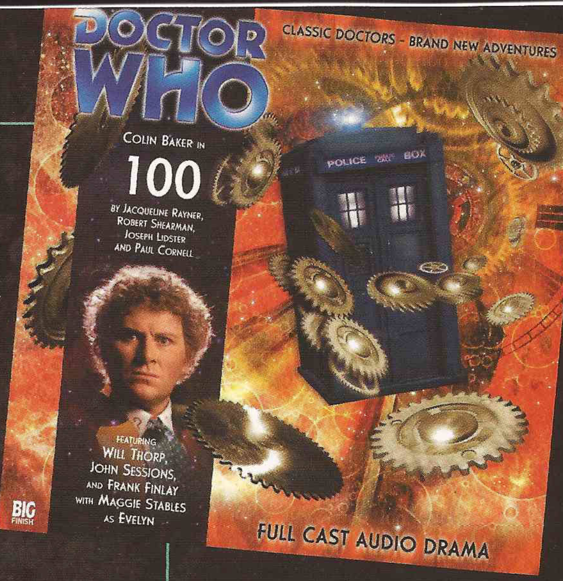
"I'll have to give a master class. Part of my Doctor Who was to r-r-r-r-roll his r's."

Has the public reaction to you shifted at all since the TV series came back?

"Yes, I get some kudos from the two great actors who have played the Doctor recently. They've done a wonderful job, and then everyone else thinks you were equally as good as they were, which is really nice. People are like, 'You were one of the Doctors? Oh yes, we remember you.' There's a nostalgia thing coming in. 'It's different, but the same.' All the comparisons are made. But I envy them, the current team, cos if we'd had that commitment from the Beeb, we would have done greater things. Without extra money, and without extra time, we were always battling against them putting things in the way of it being... well, they just wanted to kill it off, but they couldn't quite work out how to do it. It's great it's come back."

alien races, and a returning villain. I've written and recorded a new Peladon story for Peter Davison's Doctor, to be released in January next year. There will also be a Dalek story, a Cyberman story, and an Ice Warrior story." What's more, the audio plays will soon be available as downloads, so you can purchase them online, and whack them straight on your MP3 player. "It's an exciting time for us," enthuses the casting director, "and I hope for our listeners. It's true that we've had to up our game because of the TV series, but that's a good thing; it means that we're now producing some of the finest scripts since Big Finish began. If you've not yet heard a Big Finish, then I'd urge you to give one a go – tune into a BBC7 episode, or borrow one from the library. You'll be getting high-quality drama, written by some of the best *Doctor Who* writers around, and starring some of this country's finest actors."

"This is proper *Doctor Who*, made by people who love the series," says Nick. "The killer is that I'm in charge of more than 62 episodes of *Doctor Who* a year, so it's a massive job in terms of turning it around, and keeping your eye on the ball… but we've got great Doctors, great stories, and fantastic sound design and music. There are old monsters, new monsters, quirky stories, scary stories… It's *Doctor Who*, except more portable. Full-cast audio drama is, I would venture, the most exciting kind of *Doctor Who* fiction next to the TV series itself." Nick smiles. "But I would say that, wouldn't I?"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◀ *Sheridan Smith, who plays the Eighth Doctor's Northern companion Lucie Miller.*

Doctor Who: 100 is released in late-September. For further details, check out www.doctorwho.co.uk

PAUL **McGANN**

Hello, Paul. You seem to enjoy working with Big Finish these days.

"How can you not enjoy these things?"

Well, the recording booths are quite small…

"[Laughs] Yes, that's true. But you can shout your head off, and throw yourself around, and you're not going to disturb anybody."

And recording a whole play in a day must be rather exhausting.

"Yes. You get home, and just want to lie down. A couple of years ago, I thought I might stop, for one reason or another, purely personal. I wasn't having fun, or enough fun to make it worthwhile. Simple as that. But I'm glad I was persuaded not to stop. It's a laugh. It's a crack. We've had actors coming in, proper famous hands, leaving the studio saying, 'I didn't know it was such fun. Get me back! Let's do more.' Big Finish is one of the best gigs in town."

The plays still refer to you as wearing your frock coat and cravat from the 1996 TV Movie. Are you wearing the same terrible wig, too?

"I think I am, yeah. I've got the spirit glue all over my bonce, even on the audios! That's not my choice; it's theirs."

You should put your foot down. You shouldn't have to wear rubbish wigs on audio.

"Listen, that's irrefutable logic, but this is a franchise, man. I've got to wear what they say. No, I'm stuck with it."

DWM has run out of unpublished photos of you in costume as the Doctor. How much would we need to pay you to get back in the costume and wig so we could take enough photos to last us another decade?

"What a very good question."

This is purely theoretical, mind. We're not actually going to offer you any money.

"Well, without wanting to put too fine a point on it, I think money would have to change hands. It wouldn't be cheap, let me tell you, to get me back in that gear! [Laughs] And I'm probably a bit fatter than I was, so it might not cut the same dash as it did before."

Does the TV Movie feel like over a decade ago to you?

"I'm not sure, actually, cos my tenure, so to speak, has covered 'the wilderness years'…"

Technically, your tenure outlasted Tom Baker.

"They tell me that, yeah. It's true, of course. [Chuckles] In my time, on my watch, ten years ago, say, it was a bit out of favour, *Doctor Who*. But now everyone loves it, and is rejoicing that it's back. These are good days. It's a happy time. I think Tennant's a really good choice. He's a brilliant actor, as was Chris Eccleston. Since it's been back on the box, it's actually better than it was before. Of course, that's impacted on all of us, as former Doctors, particularly those that do the audios. The more the merrier."

Do you agree with Nick Briggs' comments that C'rizz never really worked as a companion for your Doctor?

"Does the companion have to be popular? Is this how they stand or fall? If so, it seems rather brutal. Or communistic. One of the two. It was a nice idea, but I don't know if… it seems, anyway, that they never took advantage of C'rizz's virtues… well, I don't know what happened, really. I'm waffling."

Does the companion have to be a plucky young female nowadays?

"Not necessarily, but he is still the Doctor, and he does rather revel in giving his assistant the benefit of his centuries-old expertise – and sometimes getting the rug pulled from under him by the ingenuous assistant, who arrives at the answer a little quicker than this bulls****ing Doctor."

Finally, do you think your voice would be a good voice for a sat nav?

"God yeah! Definitely. I've got John Cleese on mine. It's really unnerving. Of course, if you crash, I don't know if I've got the most mollifying voice."

MYTH MAKERS

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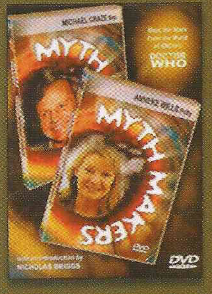

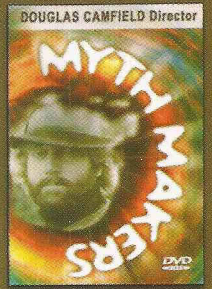

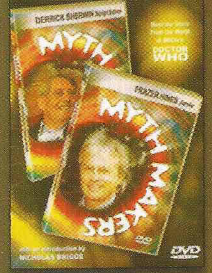

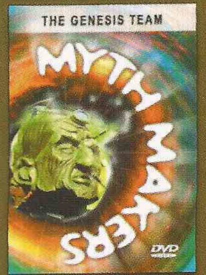

Andrew Skilleter - Artist
Angus Lennie - Actor
Anneke Wills/Michael Craze
Bernard Archard - Actor
Carole Ann Ford/Barry Newbery
Caroline John - Companion
Christopher Bidmead - Writer and Script Editor
Colin Baker - The Sixth Doctor
Costume Design Team - Featuring Richard Gregory
June Hudson, Dee Robson, Roland Warne
Cy Town - Actor and Dalek Operator
David Brierley/Bob Baker and Dave Martin
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Michael Wisher discuss their careers
and the making of Genesis Of The Daleks
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Ian Collier - Actor
Ian Marter/Michael Wisher
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Jacqueline Pearce/Stephen Greif
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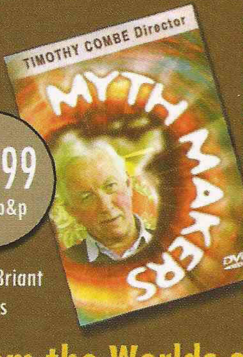

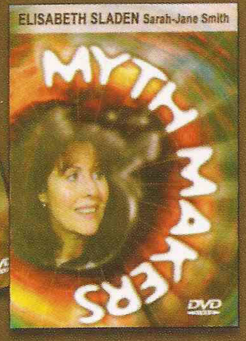

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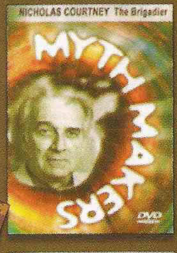

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Michael Craze, Victor Pemberton,
Derek Martinus, Morris Barry
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Dick Mills, Mark Ayres, Keff McCulloch
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Patrick Troughton/Shaun Sutton
Peter Miles - Actor
Peter Purves/Donald Tosh
Peter Tuddenham - Actor
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Robert Sloman - Writer
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Stuart Fell - Stunt Man
Sylvester McCoy -The Seventh Doctor
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Waris Hussein - Director
Wendy Padbury - Companion
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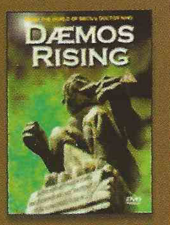

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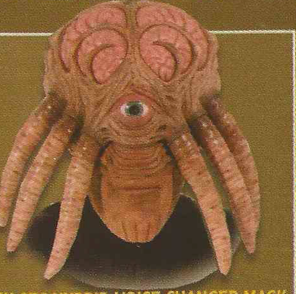

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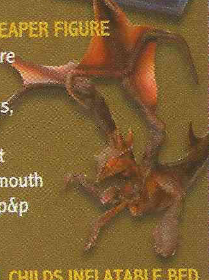

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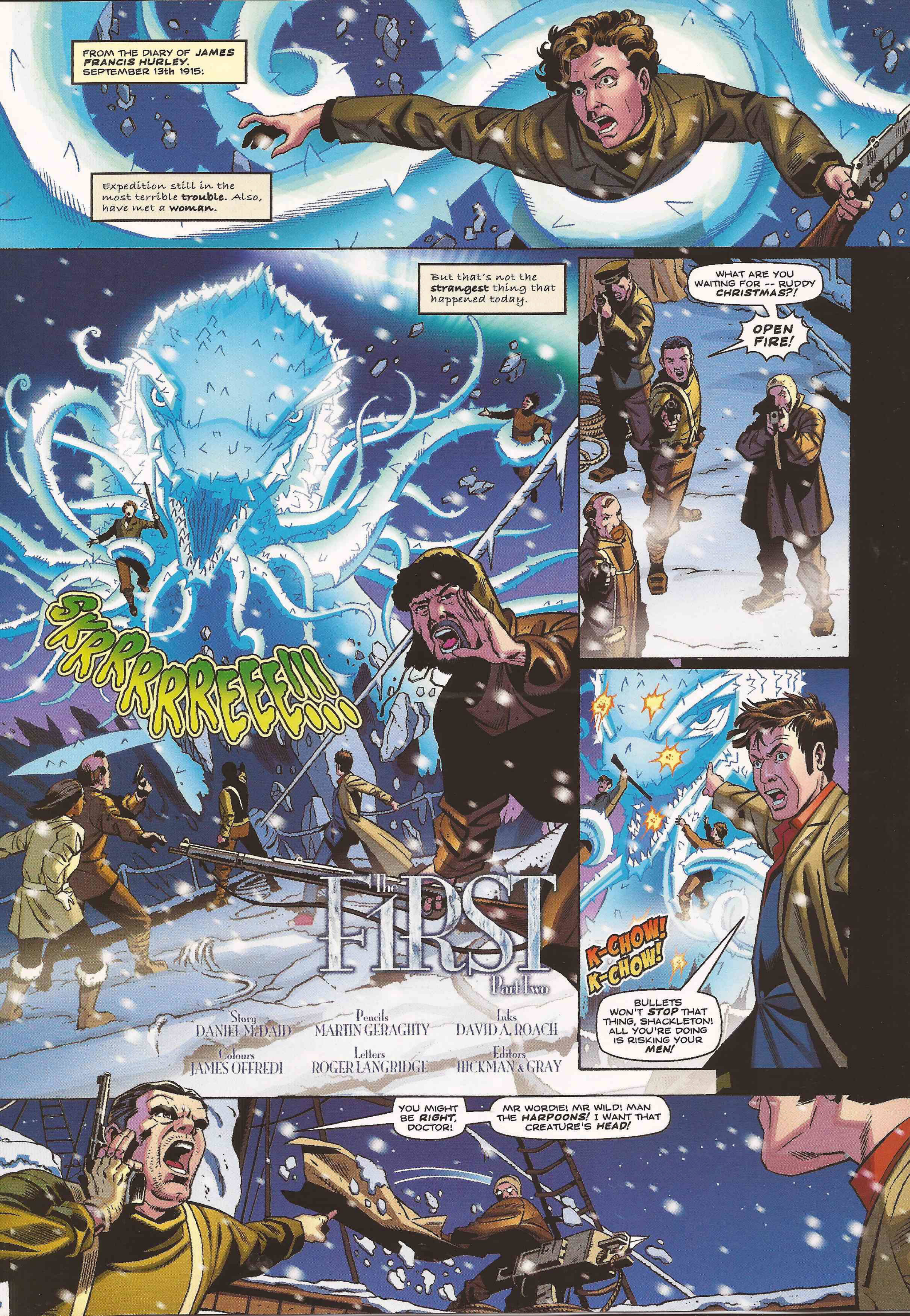
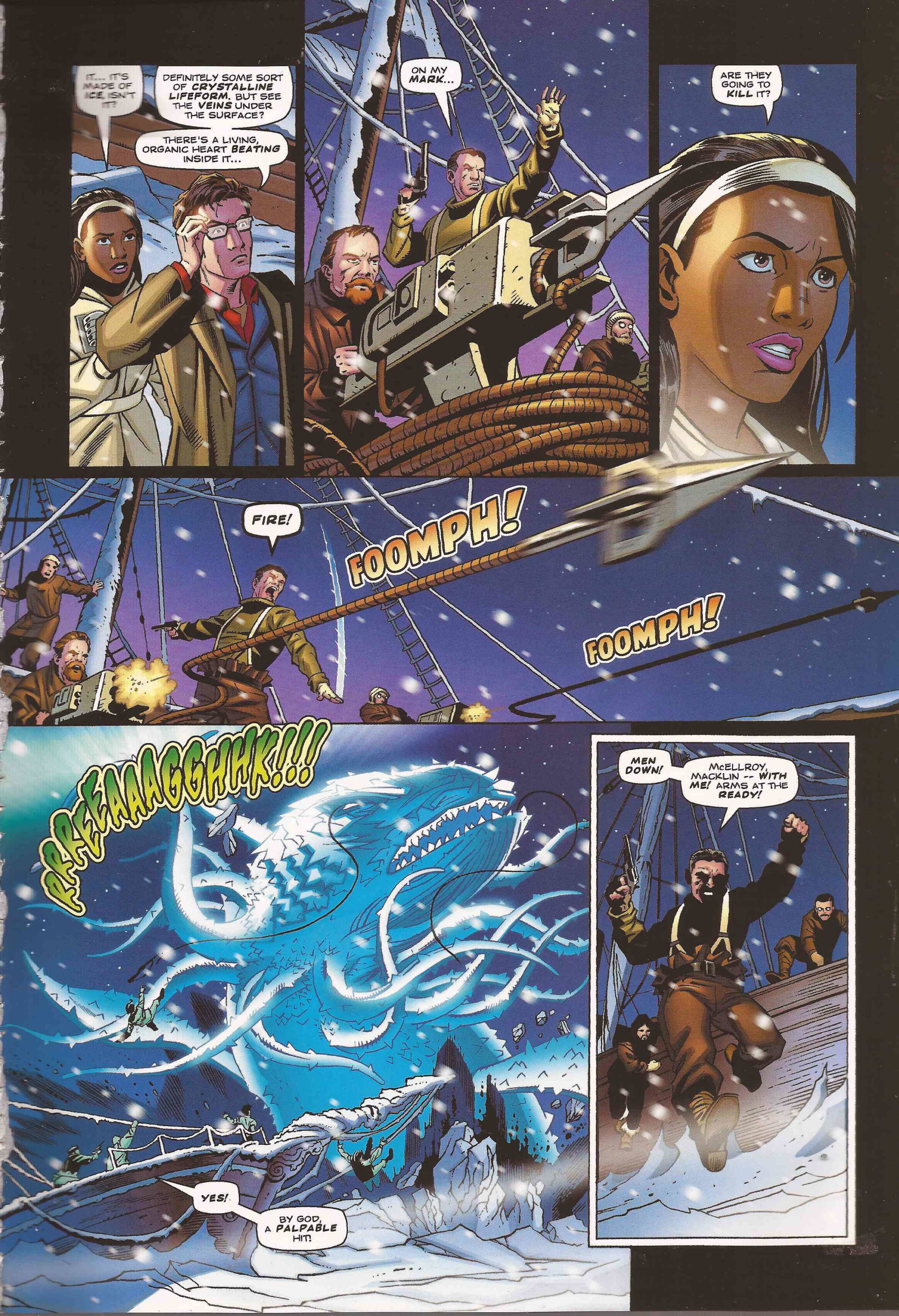


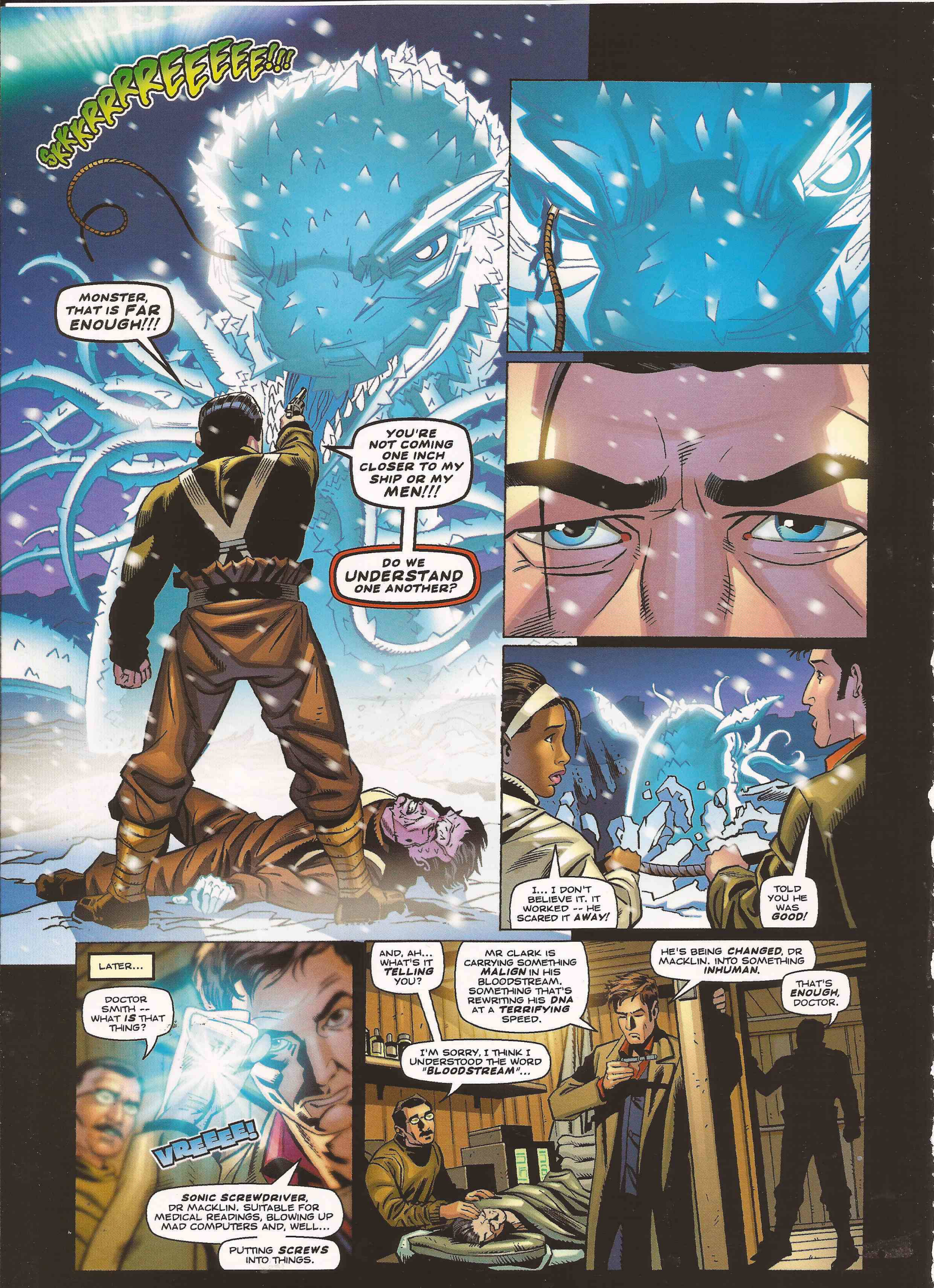
FROM THE DIARY OF JAMES FRANCIS HURLEY. SEPTEMBER 13th 1915:
Expedition still in the most terrible trouble. Also, have met a woman.
But that's not the strangest thing that happened today.
SKRRRRREEE!!!...
WHAT ARE YOU WAITING FOR -- RUDDY CHRISTMAS?!
OPEN FIRE!
K-CHOW! K-CHOW!
BULLETS WON'T STOP THAT THING, SHACKLETON! ALL YOU'RE DOING IS RISKING YOUR MEN!
YOU MIGHT BE RIGHT, DOCTOR!
MR WORDIE! MR WILD! MAN THE HARPOONS! I WANT THAT CREATURE'S HEAD!

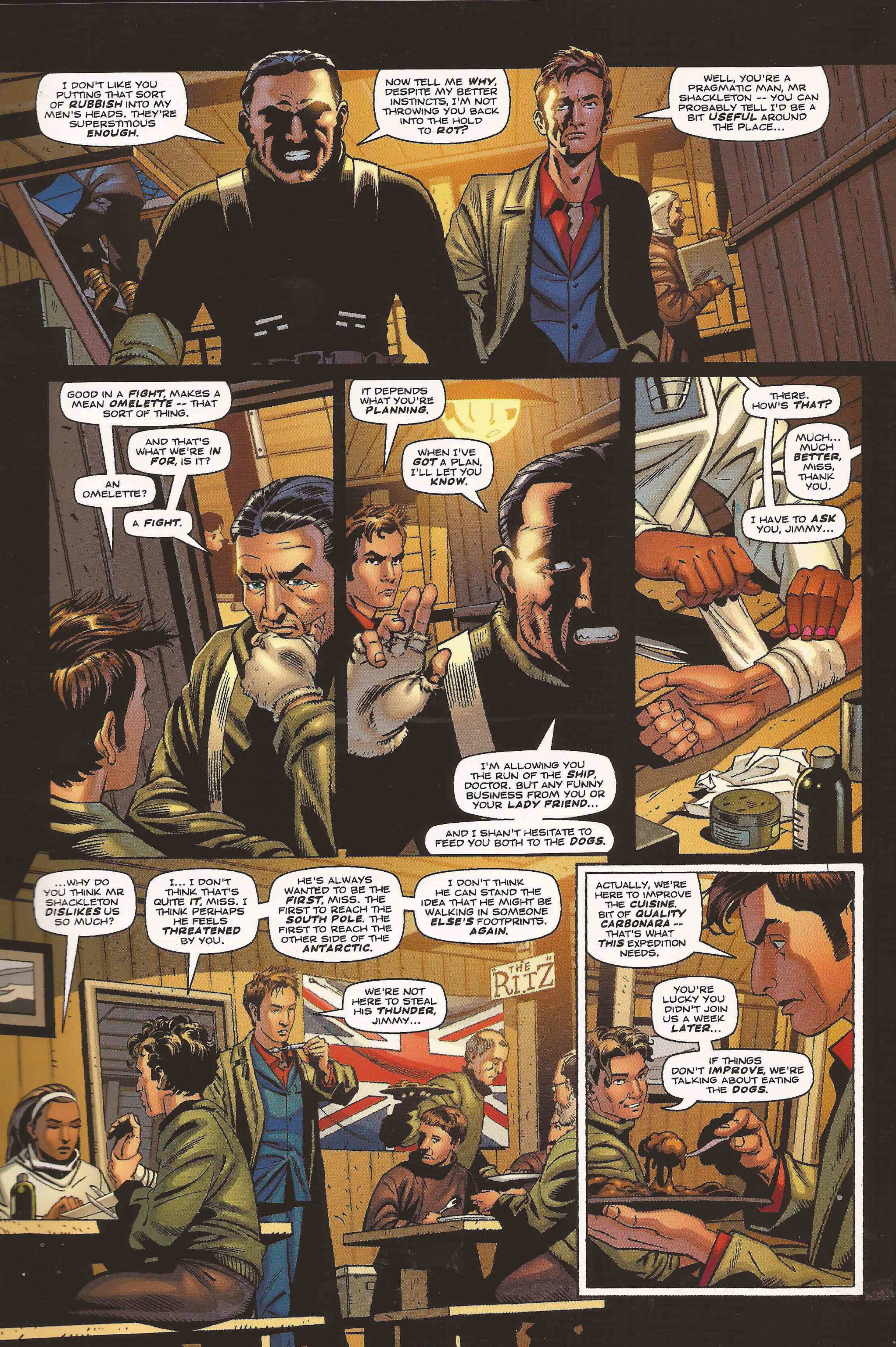
The FIRST

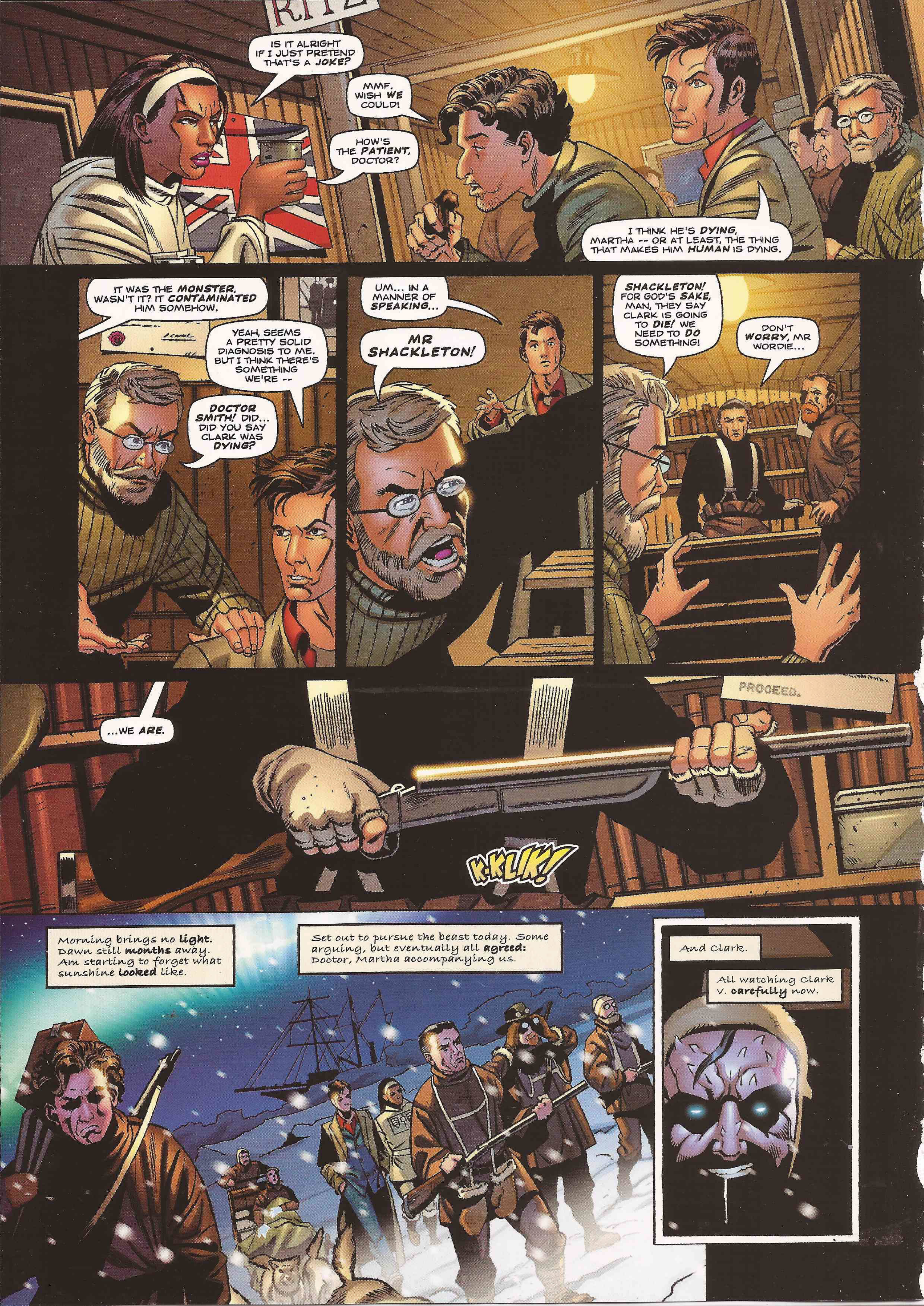
Part Two

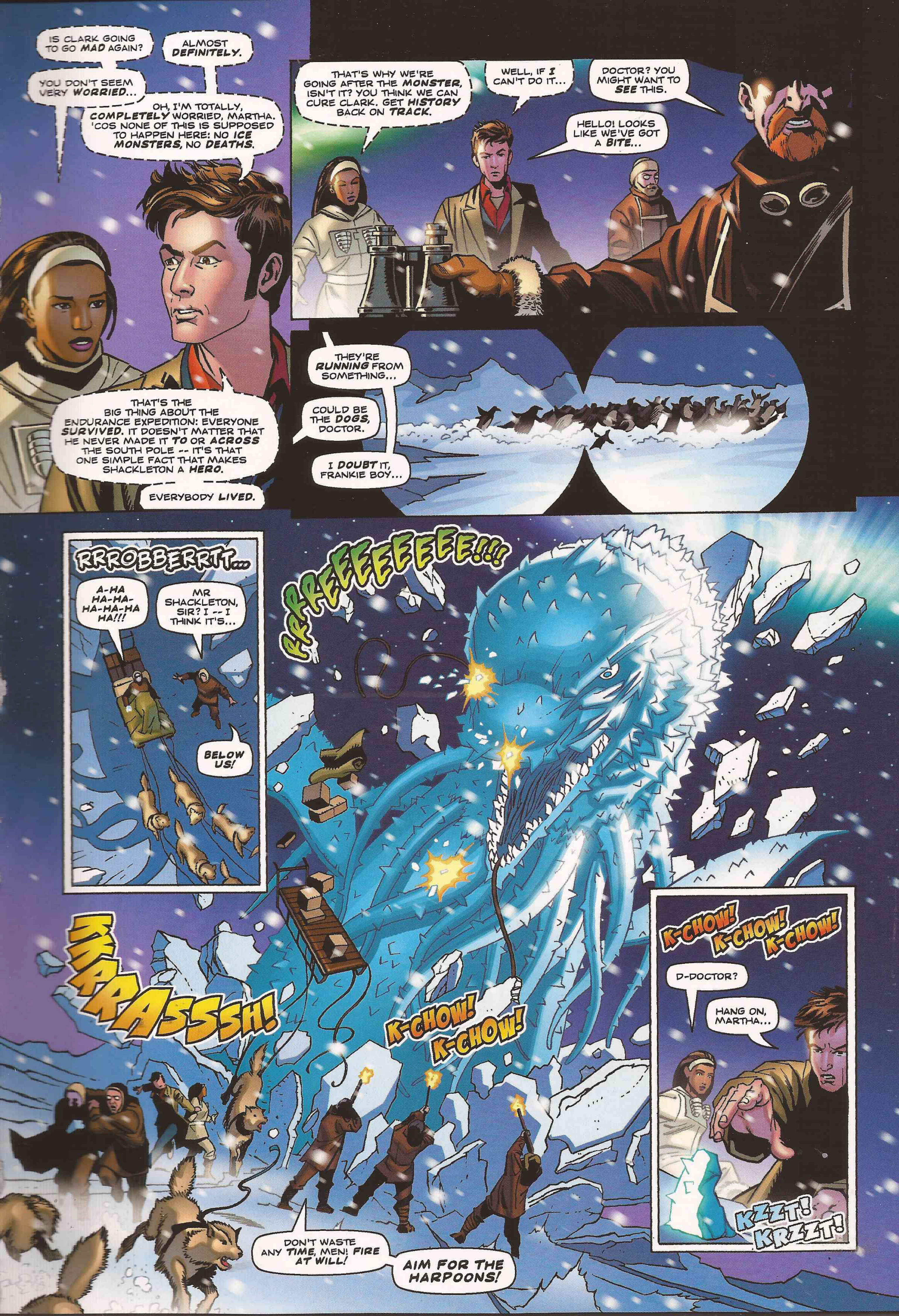
Story DANIEL McDAID
Pencils MARTIN GERAGHTY
Inks DAVID A. ROACH
Colours JAMES OFFREDI
Letters ROGER LANGRIDGE
Editors HICKMAN & GRAY

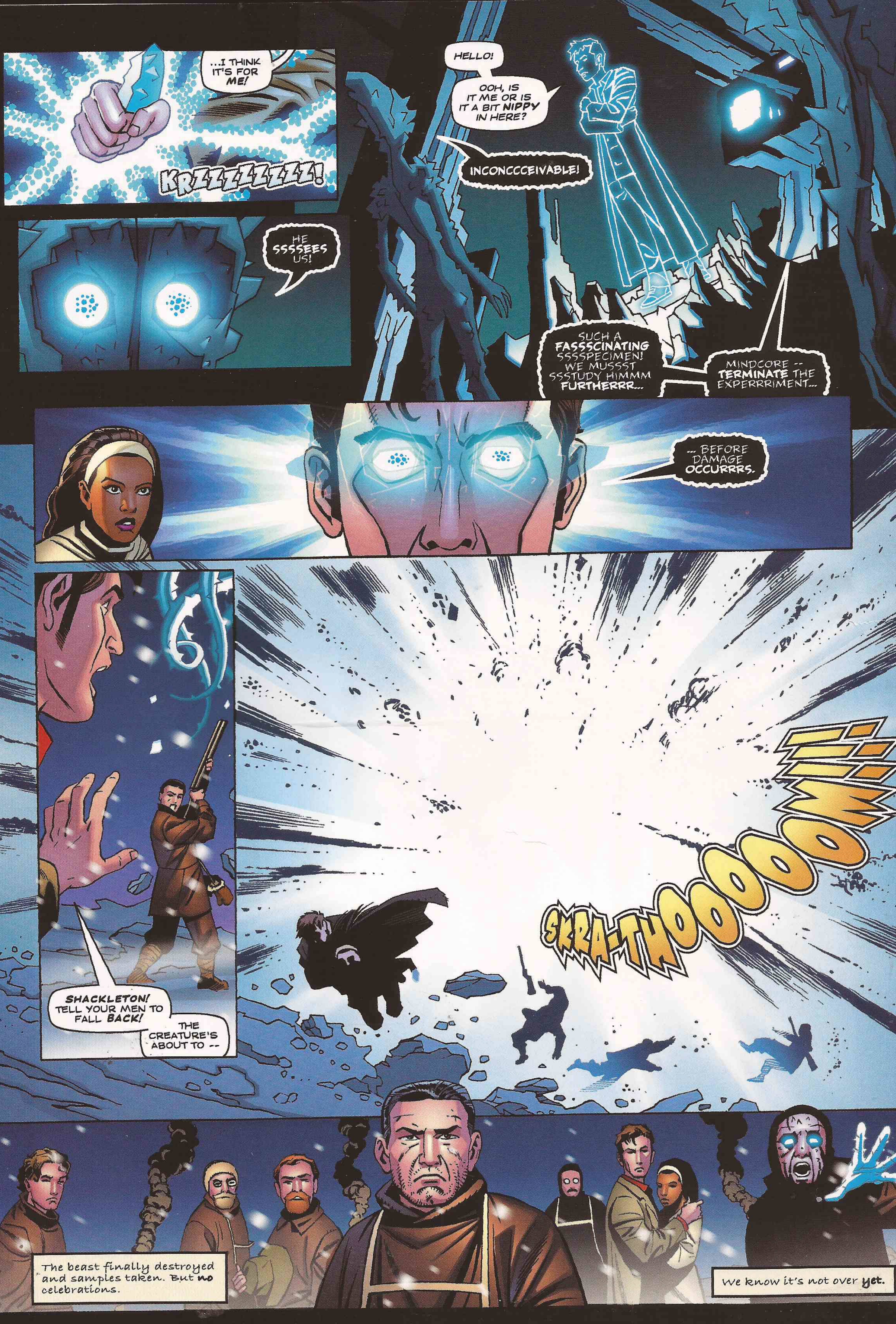

IT... IT'S MADE OF ICE, ISN'T IT?
DEFINITELY SOME SORT OF CRYSTALLINE LIFEFORM. BUT SEE THE VEINS UNDER THE SURFACE?
THERE'S A LIVING, ORGANIC HEART BEATING INSIDE IT...
ON MY MARK...
ARE THEY GOING TO KILL IT?
FIRE!
FOOMPH!
FOOMPH!
PRREEAAAGGHHK!!!
YES!
BY GOD, A PALPABLE HIT!
MEN DOWN!
McELLROY, MACKLIN -- WITH ME! ARMS AT THE READY!

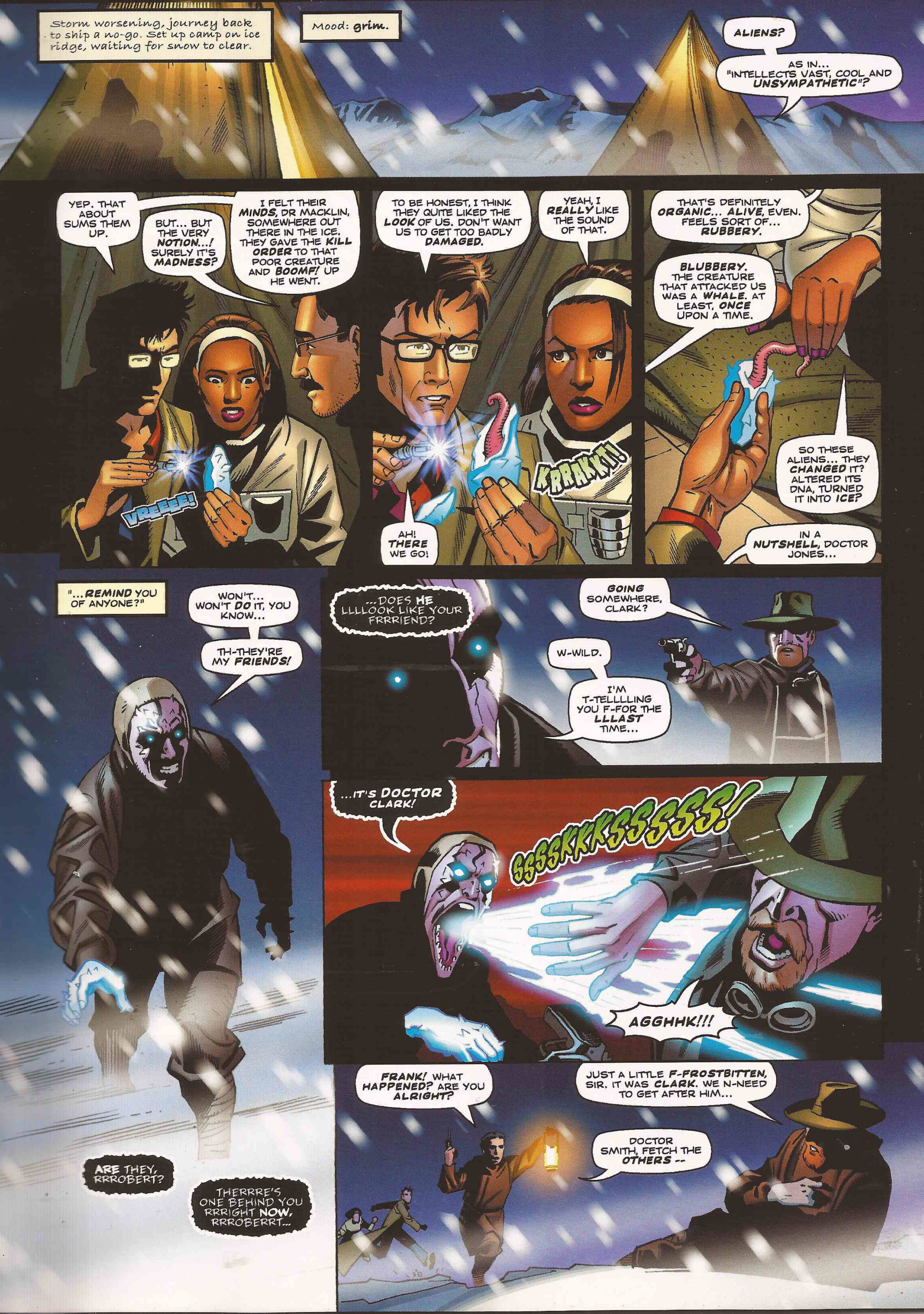

SKKKRRRREEEEE!!!
MONSTER, THAT IS FAR ENOUGH!!!
YOU'RE NOT COMING ONE INCH CLOSER TO MY SHIP OR MY MEN!!!
DO WE UNDERSTAND ONE ANOTHER?
I... I DON'T BELIEVE IT. IT WORKED -- HE SCARED IT AWAY!
TOLD YOU HE WAS GOOD!
LATER...
DOCTOR SMITH -- WHAT IS THAT THING?
VREEEE!
SONIC SCREWDRIVER, DR MACKLIN. SUITABLE FOR MEDICAL READINGS, BLOWING UP MAD COMPUTERS AND, WELL...
PUTTING SCREWS INTO THINGS.
AND, AH... WHAT'S IT TELLING YOU?
MR CLARK IS CARRYING SOMETHING MALIGN IN HIS BLOODSTREAM. SOMETHING THAT'S REWRITING HIS DNA AT A TERRIFYING SPEED.
I'M SORRY, I THINK I UNDERSTOOD THE WORD "BLOODSTREAM"...
HE'S BEING CHANGED, DR MACKLIN. INTO SOMETHING INHUMAN.
THAT'S ENOUGH, DOCTOR.

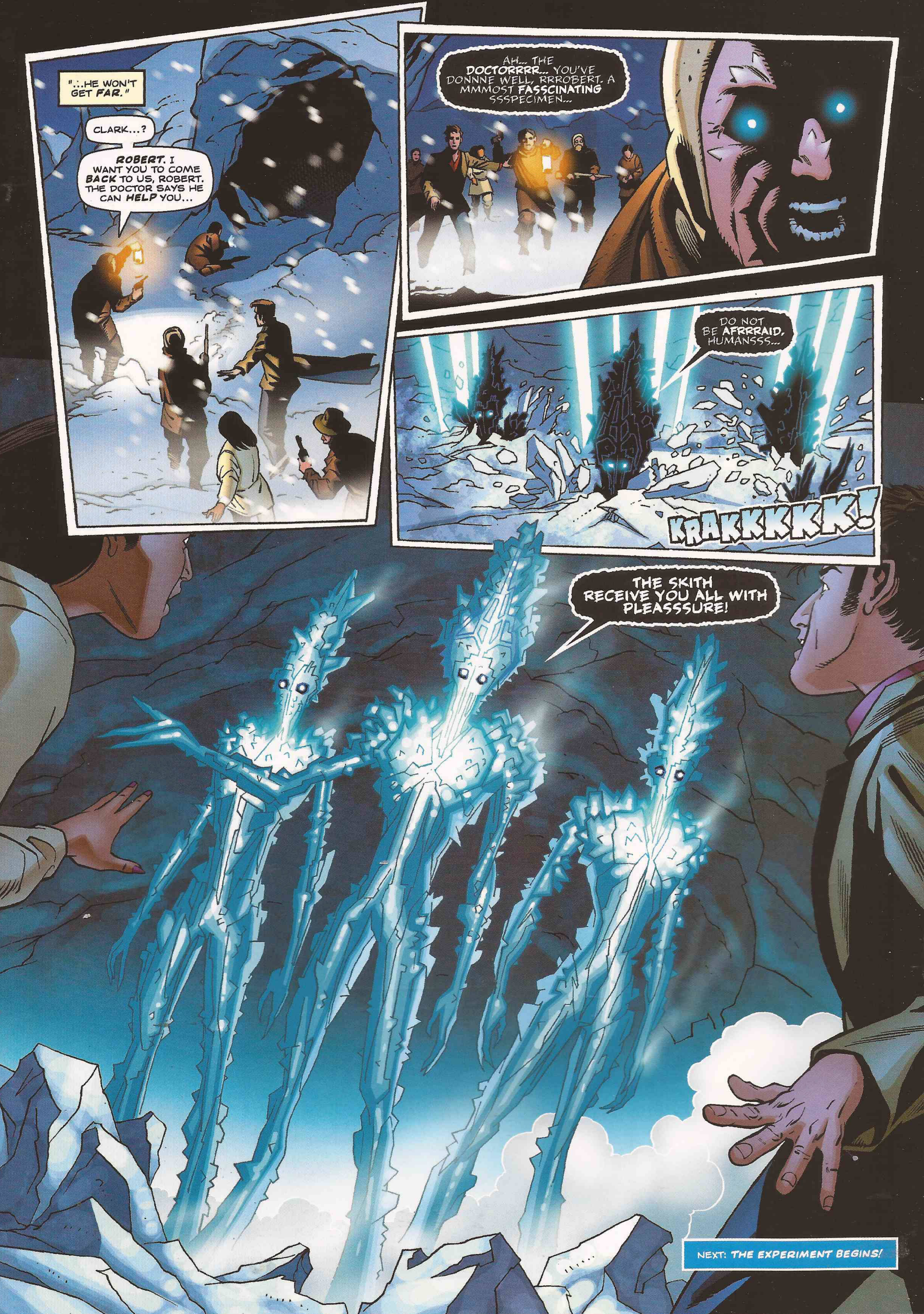

I DON'T LIKE YOU PUTTING THAT SORT OF **RUBBISH** INTO MY MEN'S HEADS. THEY'RE SUPERSTITIOUS ***ENOUGH.***
NOW TELL ME ***WHY***, DESPITE MY BETTER INSTINCTS, I'M NOT THROWING YOU BACK INTO THE HOLD TO ***ROT?***
WELL, YOU'RE A PRAGMATIC MAN, MR SHACKLETON -- YOU CAN PROBABLY TELL I'D BE A BIT **USEFUL** AROUND THE PLACE...
GOOD IN A ***FIGHT***, MAKES A MEAN ***OMELETTE*** -- THAT SORT OF THING.
AND THAT'S WHAT WE'RE ***IN FOR***, IS IT?
AN OMELETTE?
A ***FIGHT***.
IT DEPENDS WHAT YOU'RE ***PLANNING***.
WHEN I'VE ***GOT*** A PLAN, I'LL LET YOU ***KNOW***.
I'M ALLOWING YOU THE RUN OF THE ***SHIP***, DOCTOR. BUT ANY FUNNY BUSINESS FROM YOU OR YOUR ***LADY FRIEND***...
AND I SHAN'T HESITATE TO FEED YOU BOTH TO THE ***DOGS***.
THERE. HOW'S ***THAT?***
MUCH... MUCH ***BETTER***, MISS, THANK YOU.
I HAVE TO ***ASK*** YOU, JIMMY...
...WHY DO YOU THINK MR SHACKLETON ***DIS******LIKES*** ***US*** SO MUCH?
I... I DON'T THINK THAT'S QUITE ***IT***, MISS. I THINK PERHAPS HE FEELS ***THREATENED*** BY YOU.
HE'S ALWAYS WANTED TO BE THE ***FIRST***, MISS. THE FIRST TO REACH THE ***SOUTH POLE***. THE FIRST TO REACH THE OTHER SIDE OF THE ***ANTARCTIC***.
I DON'T THINK HE CAN STAND THE IDEA THAT HE MIGHT BE WALKING IN SOMEONE ***ELSE'S*** FOOTPRINTS. ***AGAIN***.
"THE RITZ"
WE'RE NOT HERE TO STEAL HIS ***THUNDER***, JIMMY...
ACTUALLY, WE'RE HERE TO IMPROVE THE ***CUISINE***. BIT OF ***QUALITY CARBONARA*** -- THAT'S WHAT ***THIS*** EXPEDITION NEEDS.
YOU'RE LUCKY YOU DIDN'T JOIN US A WEEK ***LATER***...
IF THINGS DON'T ***IMPROVE***, WE'RE TALKING ABOUT EATING THE ***DOGS***.


RITZ
IS IT ALRIGHT IF I JUST PRETEND THAT'S A JOKE?
MMF. WISH WE COULD!
HOW'S THE PATIENT, DOCTOR?
I THINK HE'S DYING, MARTHA -- OR AT LEAST, THE THING THAT MAKES HIM HUMAN IS DYING.
IT WAS THE MONSTER, WASN'T IT? IT CONTAMINATED HIM SOMEHOW.
YEAH, SEEMS A PRETTY SOLID DIAGNOSIS TO ME. BUT I THINK THERE'S SOMETHING WE'RE --
DOCTOR SMITH! DID... DID YOU SAY CLARK WAS DYING?
UM... IN A MANNER OF SPEAKING...
MR SHACKLETON!
SHACKLETON! FOR GOD'S SAKE, MAN, THEY SAY CLARK IS GOING TO DIE! WE NEED TO DO SOMETHING!
DON'T WORRY, MR WORDIE...
...WE ARE.
PROCEED.
K-KLIK!
Morning brings no light. Dawn still months away. Am starting to forget what sunshine looked like.
Set out to pursue the beast today. Some arguing, but eventually all agreed: Doctor, Martha accompanying us.
And Clark.
All watching Clark v. carefully now.


IS CLARK GOING TO GO MAD AGAIN?
ALMOST DEFINITELY.
YOU DON'T SEEM VERY WORRIED...
OH, I'M TOTALLY, COMPLETELY WORRIED, MARTHA. 'COS NONE OF THIS IS SUPPOSED TO HAPPEN HERE: NO ICE MONSTERS, NO DEATHS.
THAT'S THE BIG THING ABOUT THE ENDURANCE EXPEDITION: EVERYONE SURVIVED. IT DOESN'T MATTER THAT HE NEVER MADE IT TO OR ACROSS THE SOUTH POLE -- IT'S THAT ONE SIMPLE FACT THAT MAKES SHACKLETON A HERO.
EVERYBODY LIVED.
THAT'S WHY WE'RE GOING AFTER THE MONSTER, ISN'T IT? YOU THINK WE CAN CURE CLARK. GET HISTORY BACK ON TRACK.
WELL, IF I CAN'T DO IT...
DOCTOR? YOU MIGHT WANT TO SEE THIS.
HELLO! LOOKS LIKE WE'VE GOT A BITE...
THEY'RE RUNNING FROM SOMETHING...
COULD BE THE DOGS, DOCTOR.
I DOUBT IT, FRANKIE BOY...
RRROBBERRTT...
A-HA HA-HA-HA-HA-HA HA!!!
MR SHACKLETON, SIR? I -- I THINK IT'S...
BELOW US!
RRRREEEEEEEEE!!!
KKRRASSSSH!
K-CHOW! K-CHOW!
DON'T WASTE ANY TIME, MEN! FIRE AT WILL!
AIM FOR THE HARPOONS!
K-CHOW! K-CHOW! K-CHOW!
D-DOCTOR?
HANG ON, MARTHA...
KZZT! KRZZT!


...I THINK IT'S FOR ME!
KRZZZZZZZZ!
HE SSSSEES US!
HELLO!
OOH, IS IT ME OR IS IT A BIT NIPPY IN HERE?
INCONCCCEIVABLE!
SUCH A FASSSCINATING SSSSPECIMEN! WE MUSSST SSSTUDY HIMMM FURTHERRR...
MINDCORE -- TERMINATE THE EXPERRRIMENT...
... BEFORE DAMAGE OCCURRRS.
SHACKLETON! TELL YOUR MEN TO FALL BACK!
THE CREATURE'S ABOUT TO --
SKRA-THOOOOOM!!!
The beast finally destroyed and samples taken. But no celebrations.
We know it's not over yet.


Storm worsening, journey back to ship a no-go. Set up camp on ice ridge, waiting for snow to clear.
Mood: grim.
ALIENS?
AS IN... "INTELLECTS VAST, COOL AND UNSYMPATHETIC"?
YEP. THAT ABOUT SUMS THEM UP.
BUT... BUT THE VERY NOTION...! SURELY IT'S MADNESS?
I FELT THEIR MINDS, DR MACKLIN, SOMEWHERE OUT THERE IN THE ICE. THEY GAVE THE KILL ORDER TO THAT POOR CREATURE AND BOOMF! UP HE WENT.
VREEEE!
TO BE HONEST, I THINK THEY QUITE LIKED THE LOOK OF US. DON'T WANT US TO GET TOO BADLY DAMAGED.
YEAH, I REALLY LIKE THE SOUND OF THAT.
KRRAKKT!
AH! THERE WE GO!
THAT'S DEFINITELY ORGANIC... ALIVE, EVEN. FEELS SORT OF... RUBBERY.
BLUBBERY. THE CREATURE THAT ATTACKED US WAS A WHALE. AT LEAST, ONCE UPON A TIME.
SO THESE ALIENS... THEY CHANGED IT? ALTERED ITS DNA, TURNED IT INTO ICE?
IN A NUTSHELL, DOCTOR JONES...
"...REMIND YOU OF ANYONE?"
WON'T... WON'T DO IT, YOU KNOW...
TH-THEY'RE MY FRIENDS!
ARE THEY, RRROBERT?
THERRRE'S ONE BEHIND YOU RRRIGHT NOW, RRROBERRT...
...DOES HE LLLLOOK LIKE YOUR FRRRIEND?
GOING SOMEWHERE, CLARK?
W-WILD.
I'M T-TELLLLING YOU F-FOR THE LLLAST TIME...
...IT'S DOCTOR CLARK!
SSSSKKKSSSSSS!
AGGHHK!!!
FRANK! WHAT HAPPENED? ARE YOU ALRIGHT?
JUST A LITTLE F-FROSTBITTEN, SIR. IT WAS CLARK. WE N-NEED TO GET AFTER HIM...
DOCTOR SMITH, FETCH THE OTHERS --


"...HE WON'T GET FAR."
CLARK...?
ROBERT. I WANT YOU TO COME BACK TO US, ROBERT. THE DOCTOR SAYS HE CAN HELP YOU...
AH... THE DOCTORRRR... YOU'VE DONNNE WELL, RRROBERT. A MMMOST FASSCINATING SSSPECIMEN...
DO NOT BE AFRRRAID, HUMANSSS...
KRAKKKKK!
THE SKITH RECEIVE YOU ALL WITH PLEASSSURE!

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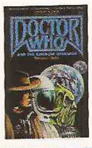

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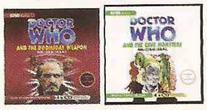

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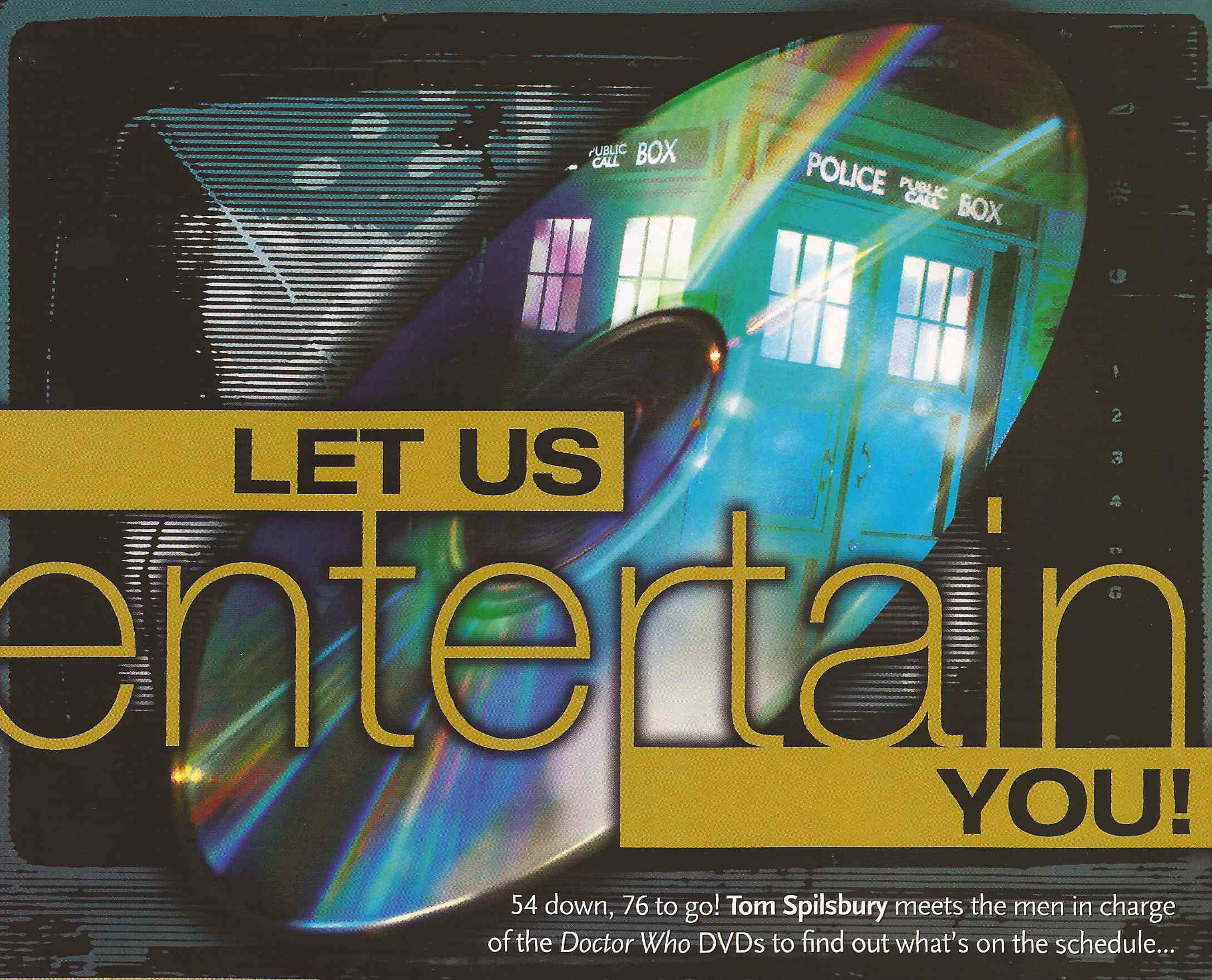


LET US entertain YOU!

54 down, 76 to go! **Tom Spilsbury** meets the men in charge of the *Doctor Who* DVDs to find out what's on the schedule...

Between them, Daniel Hall (above left) and Matthew Parkes (above right) are the two men most responsible for BBC DVD's *Doctor Who* range. Matthew is the head of the marketing team at 2entertain, the company which distributes the DVDs, while Daniel is the range's Commissioning Editor. Between them they decide which *Doctor Who* stories get released, when you get to see them, and what special features are included on the discs. **DWM** met up with the two gents recently, to ask about the past, present and future of the range...

This month sees the release of the *Key to Time* box set – the first 'full season' box set that has been put out. So, naturally, the first question every *Doctor Who* fan will want to know the answer to is – will it match all the other releases on the shelf?

Matthew Parkes [Laughs] "Yes, we've put all six stories into individual amarays [*DVD cases, to the uninitiated – Ed*], so people that are collecting the full range can still have them all racked up together. What I think we're going to be looking at doing, moving forward, is that once a whole season as available on DVD, we then release a special packaging version for people who want to own a complete season, but wouldn't be worried about having the individual amarays. But we knew it was important that each story in *The Key to Time* had individual cases, individual booklets, and could still sit on the shelf and match the rest of the range."

Daniel Hall "I think we very much recognise the importance of the market – and that they want to have a proper library, so we do try to make a real effort to maintain a 'look'. We don't want to change the branding, or the way the design looks. That sort of thing is very important. So something like the Davros box set, for example, is in a different packaging, but at the same time *Destiny of the Daleks* is coming out on its own in the standard packaging."

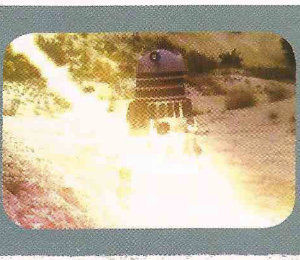
We hear that November's *Davros* box set brings together all the stories featuring the Dalek creator into one bumper edition?

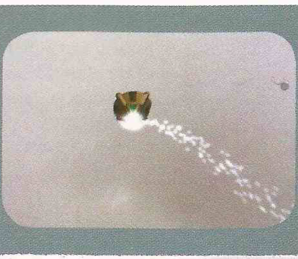
MP "Yes, we pretty much brought *Destiny* forward so we could do the ultimate Davros box set. *Destiny* was the one story of the five that we hadn't released already, of course. It's quite interesting how that one developed actually. Dan had the initial idea to do something with Big Finish – I'd heard the Davros audio plays that they'd done, which I thought were tremendous, and I suggested that we put them all together

◀ *Daniel Hall and Matthew Parkes control your viewing!*

▲ *The next DVD, **Destiny of the Daleks**.*

▼ *Brand new CGI from the Davros box set, and **Destiny of the Daleks**.*





SNEAK PEEK...

the davros box set

MAIN FEATURES

Previously released versions of *Genesis of the Daleks*, *Resurrection of the Daleks* and *Revelation of the Daleks*, plus all new release of *Destiny of the Daleks* and Special Edition of *Remembrance of the Daleks*.

BONUS DISC

- All seven of the Davros audio plays from Big Finish Productions (*Davros; The Juggernauts; Terror Firma; I, Davros: Innocence; I, Davros: Purity; I, Davros: Corruption; I, Davros: Guilt*), plus exclusive new audio drama *The Davros Mission*, starring Terry Molloy as Davros and Miranda Raison as Lareen
- *I, Davros* making-of documentary

I, DAVROS
GUILT
STARRING TERRY MOLLOY

- *Davros Connections* – 45-minute documentary on the character of Davros, featuring contributions from actors Terry Molloy, David Gooderson and Peter Miles, producer/director Gary Russell, director Ken Grieve, and writers Eric Saward, Ben Aaronovitch, Gary Hopkins and Joseph Lidster. Narrated by Terry Molloy

DESTINY EXTRAS

- Commentary with actors Lalla Ward and David Gooderson, and director Ken Grieve
- *Terror Nation* – 30-minute documentary on writer Terry Nation, with contributions from producers Barry Letts and Philip Hinchcliffe, script editor Terrance Dicks, director Richard Martin and Dalek voice Nicholas Briggs
- *Directing Who* – with Ken Grieve
- CGI effects
- Original continuity trails and photo gallery
- Prime computer adverts
- Coming soon trailer
- Easter Egg
- *Radio Times* listings as PDFs

REMEMBRANCE EXTRAS

- Commentary with actors Sylvester McCoy and Sophie Aldred
- *Back to School* – A new 30-minute documentary on the making of the story
- *Remembrances* – 15-minute feature on the story's references to other *Doctor Who* adventures
- Extended and deleted scenes – newly introduced by Sylvester McCoy and Sophie Aldred
- Outtakes
- Multi-Angle sequences
- Original continuity trails and photo gallery
- Isolated music
- Easter Egg
- *Radio Times* listings as PDFs
- Subtitle production notes

on the set with all the TV stories. On the back of that, Dan had the idea of getting [Davros actor] Terry Molloy to do a monologue. But then we spoke to [Big Finish producer] Nick Briggs about it…

DH "We're really proud with what we've come up with. It's a brand new audio play that we've specially commissioned for this box set."

MP "Nick took the original idea one step further, and said 'Why don't we get a few actors in, and set it between *Revelation* and *Remembrance*?' – which is, of course, the 'missing' part of the Davros story, and would tell the story of how he becomes the Dalek Emperor that we see in *Remembrance*.

DH "I have to say that Nick was really amazing about this. He absolutely grabbed this idea, and he's made it really effortless for us to do this. It's going to make for a great box set, and I think that Big Finish's stuff has been consistently really, really good. They really kept the series alive when it was off air, and it's great to be able to give them this recognition and bring the two ranges together."

> "We brought *Destiny* forward so we could do the ultimate Davros set." **MATTHEW**

MP "The set also includes a brand new special edition of *Remembrance of the Daleks*, with a new documentary, and a Davros documentary which is new for this set. So there's some real exclusivity! It's going to have a double-fronted design with [original Davros] Michael Wisher on the front and Terry Molloy on the back, and a 12-page booklet, written by Niall and Tim, who were two of the **DWM** *Survival* commentary winners. And it's a limited edition set too, with only 10,000 produced."

Have we got other box sets to look forward to in the future, then? There must be obvious candidates, like *The Trial of a Time Lord*? Then there's the E Space trilogy and the Black Guardian trilogy…

MP "Yes, I'm sure they'll appear at some point. And again, when we do those we'd always make sure that there's at least a version with amarays. You want to give people the option of making sure they've got a consistent set."

DH "We don't have any plans for this at the moment, but something I wouldn't discount doing would be to release something and find a way of boxing it with something that's already come out. It always amazes me how if you make something 'easier' to buy, people will buy it. There are so many things to distract you when you go into a shop. If you're looking for three stories with a particular monster, you maybe look for one, two… but before you find the third one, that gorgeous box set with Tom Cruise takes your eye. So it's something that we're quite keen on doing – to release things together."

MP "Yes, we did that with the Cybermen and Dalek box sets – which were exclusive versions, and packaged together previously released stories. It made it very easy for people to find those stories if they could buy them all together."

Did those sets do well?

MP "Well, they don't do *as* well as the regular releases, because obviously they're still relatively niche. What we're trying to do now is appeal to broader collectors. That's what we tried to do with the recent re-sleeved versions of some of those classic stories. They were deliberately selected stories that either were very relevant to the current TV series – so they had Daleks in them, or Sarah Jane in them or whatever – but also the TV Movie. They've only been on sale for a few weeks, and we've got the first set of sales in, and it seems to have been well received. Again, with those we put exactly the existing product inside a new sleeve. It was a way of bringing new people in."

So there may be more reissues in future?

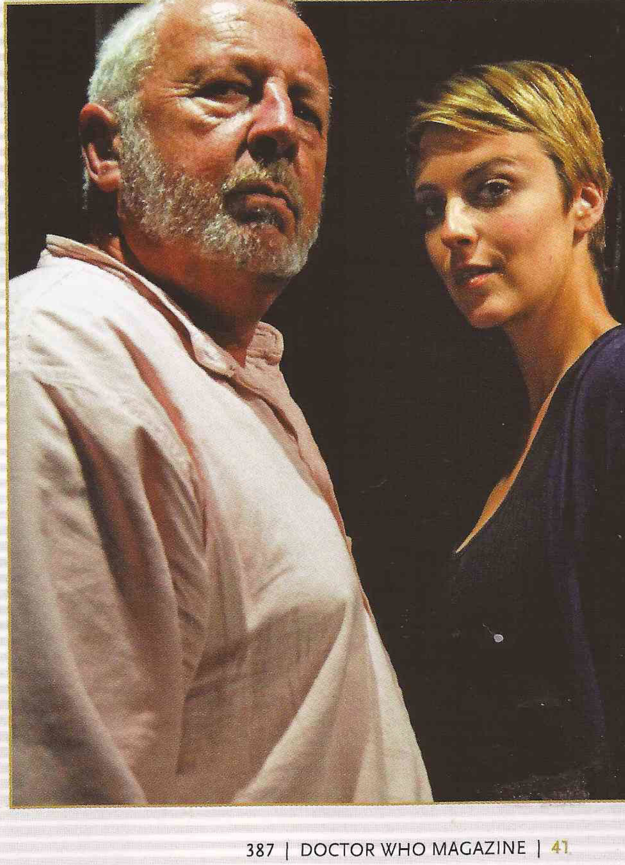
MP "Well, we'll see how it works. I'm confident it will – if you wander into a store, and are a fan of the current series, but don't know much about the old episodes, these were packaged in such a way that might draw you in; 'Ooh, I'll dip into that'."

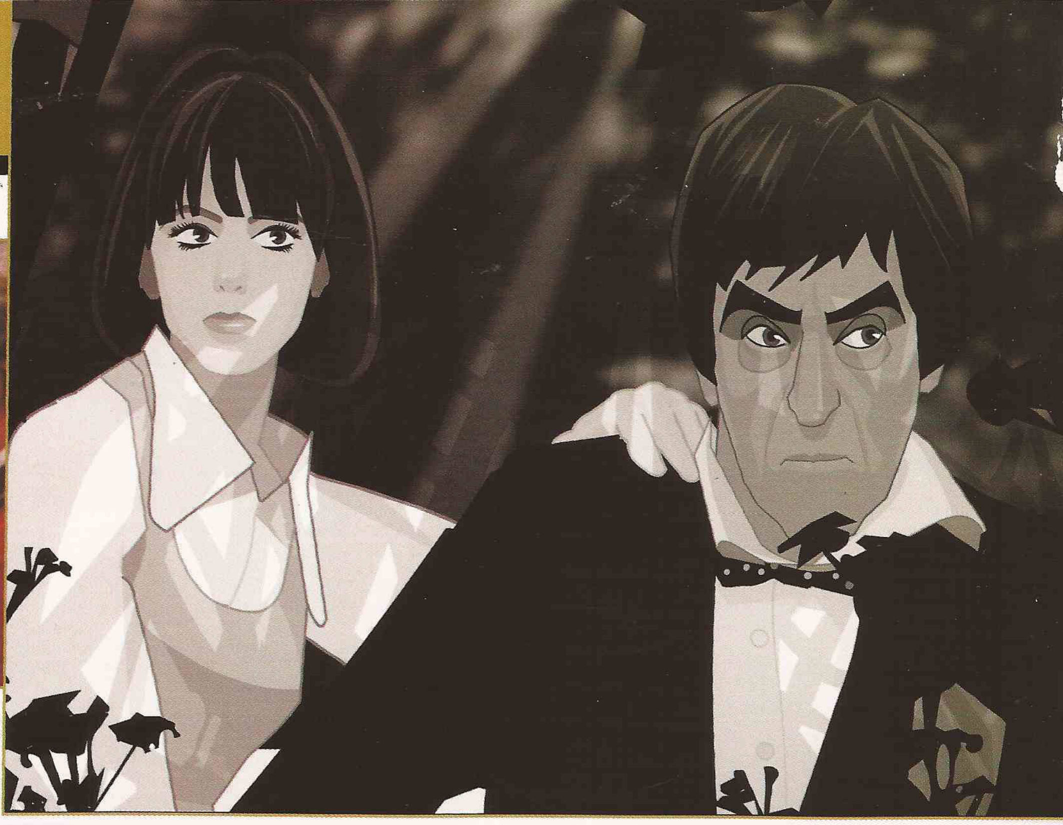
DH "Yes, it's curious how the younger fans are really starting to warm to the older stories. Contrary to what I really thought, they have a very strong ability to look at something and say 'technology was older', and bring down their expectations of the level of effects, and see that there are different ways of telling stories."

MP "Over the past couple of years it's been quite difficult to get a balance really, between stories that will appeal to people who are following the current series, and getting the stories out that the long-term fans want to see. Hopefully we've got the balance right – but you can see why some of the stories have been put out. *Survival* was brought out because it was the final story of the original run; *The Hand of Fear* because it was the one where the ▶

▲ *The Trial of a Time Lord will be a future DVD box set.*

▼ *Terry Molloy and Miranda Raison star in an exclusive new audio drama.*





◀ Doctor said goodbye to Sarah Jane; so all those kind of things…"

Up to and including *The Key to Time* set, there are 54 stories from the show's original run out on DVD, leaving 76 of the still-existing stories still to release...

DH "Up until about a year ago we were doing six a year. But we've got 17 coming out this year alone!"

MP "It was your idea, wasn't it Dan, to do the Standard Editions and the Special Editions? It was a way of upping the release rate, because there was a real appetite for it. Of course, some people now think that we're putting out too much material now – you can never please all of the people!"

> "Up until a year ago we were doing six per year. But we have 17 this year!" **DAN**

Was the decision to increase the release rate because it would have taken around 15 more years to release everything at the rate of only six per year?

MP "Partly that, but also partly because – with *Doctor Who* being so huge now – we have seen quite an uplift in sales. There seems to be much more of a market for these types of releases now, compared with how they were doing two or three years ago."

The *Doctor Who* range must presumably have quite a loyal following – do you have an idea of the proportion that buys every release?

MP "It's very difficult to put a number on that. I would say, looking at how the weaker releases have done, there are probably about 8-10,000 people who would buy *everything*."

DH "When it was announced that *Timelash* was coming out, a lot of people seemed to behave like it was the end of the world, saying that nobody would buy it… but since it's come out, it's achieved exactly what Matt and I wanted it to – people are reappraising it, and it's selling really well! It's probably selling better than other stories. Which, considering it was known to be 'the worst story in the show's entire history'…"

***Timelash* was one of the stories released in the lower price bracket, of course...**

MP "Yes, and those stories have actually sold much better than we initially thought they would. So it was a way of upping the release rate, and when we don't have much in the way of additional content for whatever reason, it creates an opportunity to put some stories out without many extras, at the lower price. Otherwise, by the time we'd released everything, there'd be a new format!"

Was that something at the back of your mind? That a new format will come along?

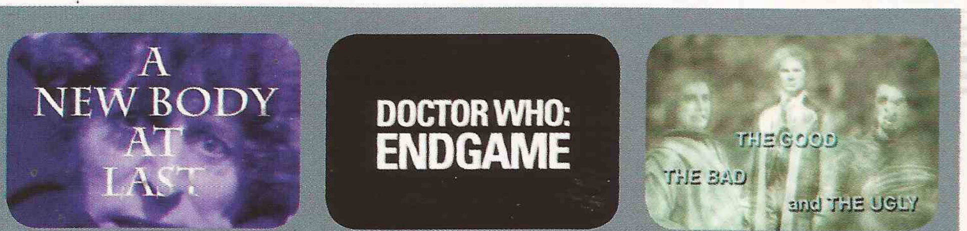
▲ Top left: *Timelash* proved a popular seller.

▲ Top centre: *Animation from The Invasion.*

▲ Above: *The Androids of Tara – part of The Key to Time set.*

▼ *Survival.*

▼ Below: *Some of 2lentertain's documentaries.*


A NEW BODY AT LAST
DOCTOR WHO: ENDGAME
THE GOOD THE BAD and THE UGLY

DH "Well, having survived one format change already – from VHS – realistically it's something that you always have to be aware of. For example, a lot of our documentaries are shot in HD. It's just a matter of being realistic. No one format will last forever, but we have the confidence that DVD is here to stay for the forseeable future."

After all, people don't like changing formats too often...

DH "Well, also DVD is an excellent format. It's a clean format, it's compressed. Like Matt says, when we eventually bring out the season box sets, space wise they'll be highly efficient way of storing a large amount of content. I remember having my *Blake's 7* VHS collection, which spanned my whole living room! When 2lentertain brought out the DVDs, there was something rather lovely about chucking all that out, and just getting the whole thing down to a small amount of space!"

MP "Yes, and the beauty is that the new formats coming into the market – Blu Ray and HD – are actually backwards compatible."

There's nothing wrong with DVD, surely?

DH "No, but that's not to say you can't get ropey DVDs. When people try to compress too much information on a DVD it looks terrible. It's why some of our releases are two-disc releases. I think *Survival*'s one of them – we probably could have crammed it all onto one disc, but the quality would have been rubbish. Other distributors may well have done that, because it would have made more profit. But what's the point of putting all the money into restoring something if you then release it and it looks crap? It's a false economy really."

So what about those 1960s *Doctor Who* stories that are incomplete or missing from

the BBC archive? Are there any more plans to animate those episodes as with last year's *The Invasion* release?

DH "I thought *The Invasion* release was brilliant. The animation was majority funded by the BBC and we put in some money. Unfortunately it's not something we could afford to do on our own. We're still very open to the idea, and would love to do more animations, but at the moment there are so many existing stories to release, that it's not high priority right now. We're always looking at ways to fund it, but either we find someone else to pay for some of it, or animation become cheaper! Here's a question, though – if we were animating a completely missing story, should we do it in 4:3 black and white, or should it be done in widescreen colour?"

MP "That's a good question, actually…"

DH "I think it should be done in 4:3 black and white, cos I had never seen that done in animation before. There was something magical about that."

MP "Well, with me being the grubby commercial one, I think it should be widescreen colour, with 5.1 surround sound and everything!" [Both laugh]

Dan, what do you want to achieve with the documentaries that go onto the *Doctor Who* DVDs?

DH "Well, I actually just want the documentaries to be good to watch. I don't want them to be 'good to watch if you're a *Doctor Who* fan'. I'm really adamant about this. They've got to be good documentaries in their own right. You might have noticed that a lot of the documentaries have become a little bit shorter recently. That's because whenever I see a rough cut I'll say, 'Take out 15 minutes, and keep the pace going.' I don't want to hear five people make the same point. Some of the documentaries we're doing now, for releases next year, are really, really good. They're in a different league from a lot of the fan documentaries I see on other people's releases. They're cracking."

MP "I think that shone through on the *New Beginnings* box set. I thought those documentaries were terrific. Actually, when we were about to bring that set out, it was originally going to be called *Return of the Master*. I changed that to *New Beginnings*, because it seemed like quite a good entry point into the series. You've got a regeneration, you've got new companions… I said let's focus on the regeneration and the new cast, rather than the Master, because if you're not so familiar with *Doctor Who*, you might not know who the Master is. And as soon as that was changed, that added more fuel to the fire of all the fan rumours about the Master returning on TV. 'They've changed the name – that means the Master must be coming back!' Actually, the complete opposite was true, because had I known that the Master was coming back, I would *definitely* have called it *Return of the Master*, because it would have sold better! [Laughs] We really don't have the sort of insider knowledge that people think we do."

So, talking of the current TV series, there's an established pattern now with the vanilla volumes coming out first, followed by an end-of-year extras-laden box set…

MP "Yes, that strategy is working really well. With that first series, we did everything we could to make sure that the fans knew that the box set was coming – we were very open about it. In the same way, we don't want to have a situation where a two-part story is split across two discs."

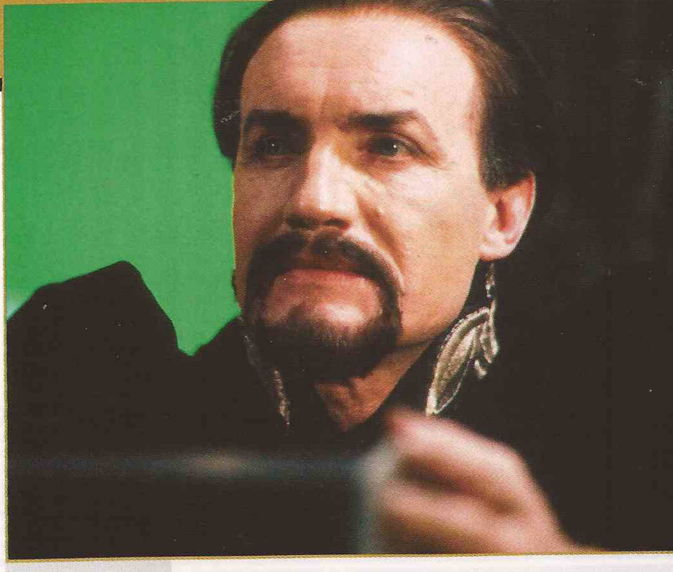
What can you tell us about the Series Three set?

MP "Well, we've got a new menu screen – this time it's a 3D animated Paradox Machine, rather than just the TARDIS. There's also David Tennant's video diary, which spans all of the discs, commentaries, deleted scenes, a tour of the TARDIS set with Freema…. Oh, and the packaging is stunning this year – the gold foiling looks amazing. There are also two retailer exclusives with alternative packaging designs to look out for…"

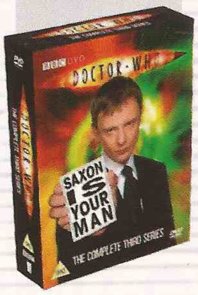
Finally, how far ahead to you have to work on the range, and what can we expect going forward?

DH "Well, I've just commissioned, a few weeks back, the first documentaries for the 2009 releases. It's sometimes more economical to commission things all in one go. We don't have a target date in mind to finish the range, but ideally we'd like to maintain the level of releases that we currently have. This mixture of box sets, Special Editions and Standard Editions seems to work. With the *Time-Flight/Arc of Infinity* release we were seeing how we could do with smaller box sets, so we may well see some more in that vein…"

The Key to Time box set is previewed on page 44, while October's release *Planet of Evil* is previewed on page 51.



▲ *The Return of the Master box set became New Beginnings.*



▼ *Exclusive packaging from Amazon.*

SNEAK PEEK…

the complete third series

DOCTOR·WHO
THE COMPLETE THIRD SERIES

DISC ONE

- ☐ *The Runaway Bride* (including commentary from writer Russell T Davies and actor David Tennant)
- ☐ *Doctor Who Confidential: Music and Monsters*
- ☐ Freema Agyeman's tour of the studio
- ☐ Series Three out-takes
- ☐ Series Three deleted scenes
- ☐ David Tennant's Video Diary for *The Runaway Bride*

DISC TWO

- ☐ *Smith and Jones* (including commentary from Russell T Davies and David Tennant)
- ☐ *The Shakespeare Code* (including commentary from David Tennant and Lilith actress Christina Cole)
- ☐ *Gridlock* (including commentary from executive producer Julie Gardner, Milo actor Travis Oliver and visual effects producer Marie Jones)
- ☐ BBC One trailers
- ☐ David Tennant's Video Diary for Episodes 1-3

DISC THREE

- ☐ *Daleks in Manhattan* (including commentary from writer Helen Raynor, Tallulah actress Miranda Raison and costume designer Louise Page)
- ☐ *Evolution of the Daleks* (including commentary from David Tennant, Dalek voice Nicholas Briggs and visual effects producer Barney Curnow)
- ☐ *The Lazarus Experiment* (including commentary from visual effects producer Will Cohen and Leo Jones actor Reggie Yates)
- ☐ *42* (including commentary from Russell T Davies and writer Chris Chibnall)
- ☐ BBC One trailers

DISC FOUR

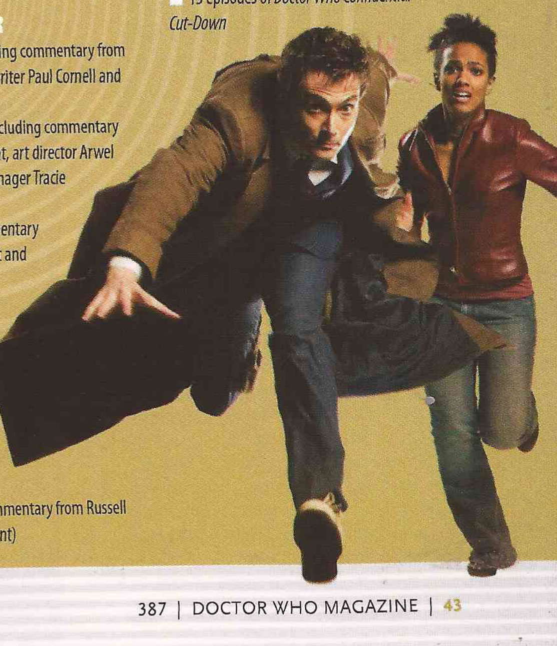
- ☐ *Human Nature* (including commentary from director Charles Palmer, writer Paul Cornell and composer Murray Gold)
- ☐ *The Family of Blood* (including commentary from producer Susie Liggat, art director Arwel Jones and production manager Tracie Simpson)
- ☐ *Blink* (including commentary from writer Steven Moffat and Murray Gold)
- ☐ David Tennant's Video Diary for Episodes 4-9 plus Video Diary for *The Weakest Link*
- ☐ Easter Egg

DISC FIVE

- ☐ *Utopia* (including commentary from Russell T Davies and David Tennant)
- ☐ *The Sound of Drums* (including commentary from Julie Gardner and producer Phil Collinson)
- ☐ *Last of the Time Lords* (including commentary from David Tennant, Martha actress Freema Agyeman and Captain Jack actor John Barrowman)
- ☐ David Tennant's Video Diary for Episodes 11-13
- ☐ BBC One trailers

DISC SIX

- ☐ 13 episodes of *Doctor Who Confidential Cut-Down*



▲ *Top: Romana (Mary Tamm) joins the Doctor (Tom Baker) in the search for the Key to Time.*

THE KEY TO TIME BOX SET

DVD 2|entertain | **CERT** PG | **PRICE** £69.99 RRP | **OUT** 24 Sep 2007 | **PREVIEW BY** David Darlington

THIS AUTUMN SEES SOMETHING OF A first for 2|entertain's 'classic' *Doctor Who* DVD series – never before has an entire season of the show been released in one set. Well, not in the UK anyway. A similar set was released in the USA several years ago, but the bonus features on that release don't bear comparison with the new one.

Along with 1986's *The Trial of a Time Lord* season, these 26 episodes are perhaps the most obvious to be given the box set treatment. Making up the 16th series of *Doctor Who*, and first transmitted between 1978 and 79, the six individual stories tell of the Doctor and Romana's quest to find the segments of the Key to Time – a massively powerful device, that will 'restore balance' to the universe.

"When I became Commissioning Editor on the *Doctor Who* releases," says Daniel Hall, "my first ambition was to re-release the 'Key to Time' season. The US release had been a great curiosity, but was commissioned only for a limited market. The DVD market expectations for 'classic' *Doctor Who* are now much higher, and the re-release needed to live up to those. This set was therefore a massive commissioning job, and has been a year in the making. With such a lot of material, I felt it was important to vary the creative style. I chose Ed Stradling for this set because his previous documentaries on the *Earthshock* and *City of Death* DVDs were excellent.

"I'd had some time off the DVD range," says Stradling, "so Dan and I hadn't worked together before. I was asked to project-manage all the major retrospective features on the set, and was given an overall budget to spend how I liked. Dan was very keen to splash out on extras for this set to give customers who'd already bought the US release, an incentive to buy again. I'd always thought there was potential for a documentary about [producer] Graham Williams' three years in charge, partly because so many things went wrong (and that always makes for good 'talking heads' TV) and also because I think there are a lot of good things to be said about that period of *Doctor Who* which haven't yet been said on these DVDs."

As with his acclaimed work on *City of Death*, Stradling has employed a writer to help develop the main feature. "I asked Nick Pegg to perform that role is because he's written a lot of positive stuff about late 1970s *Doctor Who* – we obviously wanted a positive programme – and his stuff is always highly entertaining to read."

"I'm a great admirer of the Graham Williams era," Nick confirms. "I'm certainly not blind to its faults, but for me the most important thing about any period of *Doctor Who* is the quality and imagination of the writing, and in that area I think *Doctor Who* has seldom been more uplifting than when people like Robert Holmes, David Fisher and Douglas Adams were working on it in the late 1970s. The emphasis on plotting, style and wit rather than on horror might not be to everyone's taste, but it's the kind of *Doctor Who* I love. Tom Baker was at the top of his game, the companions were brilliant, and the stories were big, brave and bursting with ideas. I was very aware that I had a responsibility to tell the story of the era in a fair and even-handed fashion, and I think we've achieved that. The documentary takes take a close and accommodating look at the aims, objectives and achievements of the production team in those three years, but we don't editorialise for good or bad – from the word go I wanted to give the Williams era the chance to stand up and give a good and honest account of itself, rather than have the narrator trying to tell you what to think. We certainly don't shy away from the problems faced by *Doctor Who* during the period, but in examining them, I hope we've helped to remind people that a lot of the wobbly moments were due to pressures way beyond

> "This set was a massive commissioning job... it's been a year in the making." Commissioning Editor **Dan Hall**

JOHN LEESON
MARY TAMM - Romana

▼ *Clockwise from top left: John Leeson, voice of K9; Model maker Mat Irvine; Mary Tamm revisits the stones; Baker and Tamm with Frank Bough on* ***Nationwide.***

the production team's control. Once you start getting your head around the shocking effect that hyper-inflation had on *Doctor Who*'s budget in the late 1970s, together with the BBC's very sensitive relationship with the trade unions at the time, you start to realise how remarkable it is that any of these shows were made at all, let alone to the standard that most of them achieved. The documentary includes more revealing accounts of these pressures than a lot of fans will have come across before. The section dealing with the crisis-laden 1977 story *Underworld* is remarkable – not least because we were able to use some previously unseen footage of the CSO work in the studio – and we have the fullest account you'll ever have heard of the actual reasons behind the cancellation of 1979's *Shada*. And what a bizarre story that turns out to be!"

"With so many of the major players of that era of the show having since died," Stradling goes on, "we knew that [script editor] Anthony Read's participation was absolutely crucial. Fortunately when we interviewed him for *City of Death*, I'd already done some planning for the Williams era programme so we took the opportunity of asking him about pretty much his entire period on the show. We also had access to two 1980s convention interviews with Graham Williams himself which are a very important part of the programme, and we re-used the 1992 interview with [script editor] Douglas Adams which viewers will have seen bits of on the *City of Death* DVD."

"We also made contact with Graham's widow Jackie," says Pegg, "who not only gave us a very moving interview, but also kindly allowed us to use a number of personal photographs from her collection."

"The most memorable part of the whole project was going down to Richmond to meet Jackie," admits Stradling, "and her and Graham's three children, who are now aged between 24 and 31. I'd just sent Jackie the convention footage of Graham, and they'd watched it just before I arrived. It was the first time any of them had heard his voice since he died. So as you can imagine, that day will stay with me for a while."

"Ed and I sat down with lists of production personnel to discuss who might be the best interviewees to talk about some of the other areas we wanted to cover," Pegg explains. "That's how we arrived at people like Mat Irvine and Colin Mapson to discuss the role of visual effects, and Dick Coles (*Underworld*) and Richard McManan-Smith (*City of Death*) to talk about the ups and downs of set design. I think everyone who has seen the documentary so far has agreed that one of the real stars of the show is Lalla Ward, who hasn't previously given an interview for the DVD range. Lalla was a good friend of both Graham and Douglas, and having worked with her when I directed the BBC website remake of *Shada* a few years ago, I e-mailed Lalla to explain what we were doing, and I was absolutely delighted when she agreed to an interview straight away. Steve Broster and I spent a lovely afternoon in Oxford recording Lalla's heartfelt, frank and frequently hilarious recollections of Douglas Adams, Graham Williams, Tom Baker and many others. Lalla's contribution is a real highlight of the documentary, and I'm so grateful to her for giving us such a wonderful interview. Her anecdote about going to the cinema with Tom Baker and Graham Crowden is absolutely priceless!"

"I guess *A Matter of Time* could be seen as the definitive story of the era," Stradling

▶

▲ *The outer packaging for the* ***Key to Time*** *set.*

▼ *Clockwise from top left: Tamm and Baker on location for* ***The Power of Kroll****; A Swampie is interviewed by a local news team; Regular* ***Doctor Who*** *guest star Philip Madoc; Tom Baker on* ***Pebble Mill at One****.*

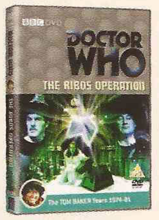
▼ *Bottom: The Captain causes trouble in* ***The Pirate Planet****.*

DISCS INFO

FEATURING The Fourth Doctor (Tom Baker), Romana (Mary Tamm) and K9 (John Leeson)

THE RIBOS OPERATION

WRITTEN BY Robert Holmes
FIRST BROADCAST 2-23 September 1978

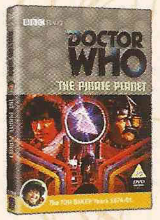


THE STORY
The White Guardian sends the Doctor on a quest to find the six segments of the Key to Time. With his new companion Romana, the Doctor tracks the first segment to the planet Ribos, where two conmen are engaged in a scam to sell the whole planet to the Graff Vynda-K, deposed ruler of Levithia...

EXTRA FEATURES
- Commentary featuring stars Tom Baker and Mary Tamm
- *The Ribos File*: the making of the story
- *A Matter of Time*: documentary on the Graham Williams era of *Doctor Who*
- Continuity trailers and photo gallery
- Season 16 BBC1 trailer

THE PIRATE PLANET

WRITTEN BY Douglas Adams
FIRST BROADCAST 30 September-21 October 1978

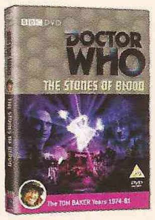


THE STORY
The quest for the Key to Time takes the TARDIS to the planet Calufrax. However, upon landing, the Doctor and Romana discover they are in fact on Zanak – a planet that has been hollowed out and fitted with engines so hat it can transmat through space and materialise around others to plunder mineral wealth...

EXTRA FEATURES
- Commentaries: (i) featuring stars Tom Baker and Mary Tamm and script editor Anthony Read, (ii) featuring guest star Bruce Purchase and director Pennant Roberts
- *Parrot Fashion*: the making of the story
- *Weird Science*: a spoof schools programme
- Film inserts, deleted scenes and out-takes
- Continuity trailers and photo gallery

THE STONES OF BLOOD

WRITTEN BY David Fisher
FIRST BROADCAST 28 October – 18 November 1978



THE STORY
The search continues with a visit to present-day Earth. The Doctor and Romana meet the elderly archaeologist Professor Emilia Rumford and her assistant Vivien Fey, who are surveying the Nine Travellers, a circle of stones on Boscombe Moor. But the stones hide a dark secret...

EXTRA FEATURES
- Commentaries: (i) featuring stars Tom Baker and Mary Tamm, guest star Susan Engel and writer David Fisher, (ii) featuring star Mary Tamm and director Darrol Blake
- *Getting Blood From The Stones*: the making of the story
- *Hammer Horror*: horror films' influence on *Doctor Who*
- *Stones Free*: star Mary Tamm visits the story's location
- Deleted scenes
- *Blue Peter*: fifteen years of *Doctor Who*
- *Nationwide*: fifteen years of *Doctor Who*
- *Model World*: archival footage of the model work for the story
- Continuity trailers and photo gallery

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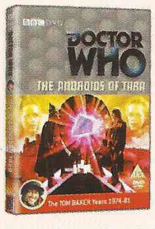
THE ANDROIDS OF TARA

WRITTEN BY David Fisher
FIRST BROADCAST 25 November – 16 December 1978



THE STORY

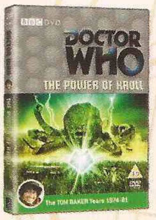
The TARDIS arrives on Tara, where Romana locates the fourth segment. However, she is taken prisoner by Count Grendel of Gracht, who is plotting to sieze the throne from the rightful heir, Prince Reynart, and has mistaken Romana for an android duplicate of the Prince's betrothed, Princess Strella. Meanwhile, captured by Reynart's men, the Doctor is forced to repair an android duplicate of the Prince...

EXTRA FEATURES

- Commentary featuring stars Tom Baker and Mary Tamm and director Michael Hayes
- *The Humans of Tara*: the making of the story
- *Now and Then*: the locations for the story
- *Double Trouble*: A history of doubles in *Doctor Who*
- Continuity trailers and photo gallery

THE POWER OF KROLL

WRITTEN BY David Fisher
FIRST BROADCAST 23 December 1978 – 13 January 1979



THE STORY

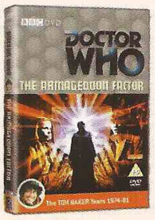
Arriving in the marshes of the third moon of Delta Magna, the Doctor and Romana are shot at by two men from a nearby methane refinery. Romana is then taken prisoner by the native Swampies, who decide to sacrifice her to their god Kroll, an enormous squid-like creature in the marshes...

EXTRA FEATURES

- Commentary featuring stars Tom Baker and John Leeson
- *In Studio*: raw studio recordings, including outtakes
- *Variations*: BBC local news coverage of the story's filming
- *There's Something About Mary*: interview with Mary Tamm about being a companion in *Doctor Who*
- *Philip Madoc – A Villain For All Seasons*: interview with the popular recurring guest star
- Continuity trailers and photo gallery

THE ARMAGEDDON FACTOR

WRITTEN BY Bob Baker and Dave Martin
FIRST BROADCAST 20 January – 24 February 1979



THE STORY

The final segment of the Key is traced to the planet Atrios, which is engaged in a long war with neighbouring planet Zeos. The Doctor and Romana discover that Zeos is, in fact, deserted – and the war is being co-ordinated by a computer called Mentalis. But the computer is under the influence of the Shadow, an agent of the Black Guardian...

EXTRA FEATURES

- Commentaries: (i) featuring stars Tom Baker, Mary Tamm and John Leeson, (ii) featuring star Mary Tamm, guest star John Woodvine and director Michael Hayes
- PDFs: 1979 *Doctor Who Annual*
- *Defining Shadows*: the making of the story
- Extended scene
- *Directing Who*: interview with director Michael Hayes
- *Rogue Time Lords*: a potted history of errant Gallifreyans
- *Pebble Mill At One*: contemporary interviews with Tom Baker, and with sound experts Dick Mills and Brian Hodgson
- *Merry Christmas, Doctor Who*: out-take from the 1979 BBC Christmas tape
- *Late Night Story*: Tom Baker reads ghost stories in this five-part BBC series – including one never broadcast!
- Continuity trailers and photo gallery

▲ *Documentary maker Kevin Davies with **Doctor Who** director Pennant Roberts.*

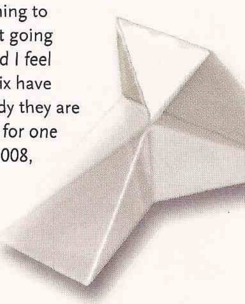
◀ muses. "I certainly hope so! Nick is a huge fan of that era whereas I am more of a sceptic, shall we say – so I knew by getting him involved, we'd be sure of a balanced and fair critique of the period."

"As the months passed," says Daniel Hall, "documentaries morphed, merged and slipped away. There was nearly twice as much material commissioned as has ended up on the discs, so you will know that the ideas that survived are the best ones! In fact, due to timing issues, two completed documentaries commissioned for this release have been shelved. These were dropped because they could be easily placed on other releases, and so should appear somewhere else within the next 24 months."

"There was simply not enough material for us to do a retrospective on *The Power of Kroll*," Stradling admits. "Almost everyone involved with the story has since died, and those who haven't recall very little about it. However, we managed to produce such a piece for each of the other five stories. For all of these programmes, I had the choice to either produce them myself, or sub-commission others. I thought it was high time Kevin Davies produced a full-length documentary for the range so, given his affinity with all things Douglas Adams-related, I asked him to produce the *Pirate Planet* feature and he got on with that and did a great job."

Davies is no stranger to the world of *Doctor Who* documentary work, having been in charge of the 30th anniversary piece *Thirty Years in the TARDIS* back in 1993, among many other projects. "Ed asked me to consider contributing to this set," says Davies, "as he knew I had further exclusive material on Douglas Adams – including an audio cassette recorded in November 1978, which was the first time I met him. I went on to work on various versions of *The Hitchhiker's Guide to the Galaxy* and so stayed in touch over the next 20 years and had recorded several other interviews with him. There's a short piece from a 1985 interview in my main contribution, *Parrot Fashion* – plus some slo-mo shots of him from 1981."

This release also marks the début contributions by Phoenix Media to the *Doctor Who* DVDs. "They approached me a while back with an interest in being involved," says Hall. "At the time I was forming plans to ramp up the number of releases and was on the lookout for more producers. Those we had on the books were already working at capacity! So it was perfect timing. Anthony Caulfield at Phoenix really 'got' what I was on about when I asked for leftfield ideas that went on and beyond the story itself. It is not an easy thing to be leftfield without going daftly off-piste, and I feel the guys at Phoenix have managed it. Already they are providing content for one other release for 2008, and I'm hoping to commission some further work soon for 2009..."



"Lalla Ward's frank and frequently hilarious recollections are a highlight..." DVD producer **Ed Stradling**

6.25 Dr Who
15:33:29:03

▼ *Clockwise from top left: A BBC1 trailer for **The Armageddon Factor**; studio footage from the same story; The 1978 Christmas tape; Dick Mills in the Radiophonic Workshop.*

▼ *Bottom: The Marshal strikes a deal with the Doctor in **The Armageddon Factor**.*

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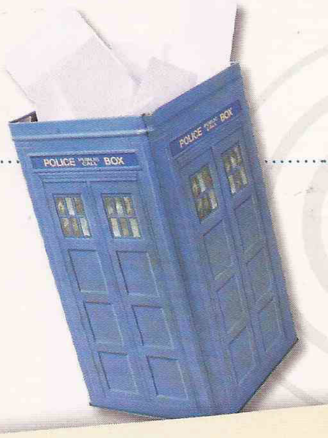

OUT OF THE TARDIS

DWM's Tardis Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer a random selection...

Words and Pictures **BENJAMIN COOK**

Russell T Davies

Would you drop everything to travel through time and space with a complete stranger?
"Yes, absolutely! I would go to Swansea Rugby Club in 1952, and see my mother and father meeting for the very first time. That'd be extraordinary. That's where I came from! They'd be thinking, 'Who's that very tall, strange man staring at us across the bar?' But I couldn't interfere, otherwise I'd cease to exist – I'd be trapped in a paradox. Other than that, I'd go to the future. I think people who go to the past are mad. Don't you want to see where it's all going?"

Have we been visited by aliens yet?
"I don't think so, in all honesty. I do believe that life is out there, just by the sheer odds, but I don't think that they get in little ships, buzz around and steal Texans."

Who sent you your first Valentine's card?
"I don't think I've ever had a proper one. Isn't that awful? I'd never realised that until now. I'm shattered. [Thinks] I've had Valentine's cards off boyfriends while I'm going out with them, which you would expect, but never a card from a secret admirer. Well, that's thoroughly depressed me. I want 60 boys sending me secret cards. I expect the readers of **Doctor Who Magazine** to rectify this. No, not really. Lord no. I'll get hate mail more like."

Were you ever bullied at school?
"Not a lot. I got away with it cos I was so tall. You just get ignored slightly when you're very tall. You're not quite on the radar. If anything, when I was in infant school I was accused of being a bully cos I was gobby and lippy. There was one boy whose mum came to my house, and accused my mother of... actually, he was a bit mad. He'd made up all these stories about me nicking his bike. I can't even ride a bike. I still can't. I can't drive a car either. I'm still in a pram! Then, at comprehensive school I was a bit of a loner, really. I just sort of stuck to myself. I think that was partly the gay thing, but not completely. You look at young, gay schoolkids now with the greatest of envy, now that they start to come out at 13, 14, 15 years old. Life's not problem-free for them, by any means, but they're not rare anymore. We literally didn't exist when I was at school. My God, the world has changed. For the better, I think. A hell of a long way to go, but slowly, slowly, the world gets better. I didn't like school much."

Have you ever seen a ghost?
"No, and I don't believe in them. I've had friends look me in the eye, and swear blind that they've seen ghosts, but I just think it's nonsense. If such a things exists, why only in dark corners when everyone's spooked? Why aren't they walking around normally? Why can't we see them now, walking past Pizza Express? It's a lovely idea – it makes life richer and more fantastic – but I don't believe in any of that. I'm an atheist in every way."

Have you ever woken up not knowing where you are?
"Yes. In my 20s. Usually on a Sunday morning. Usually wondering which part of Manchester I was in. Let's leave it there."

What do you think has been your most life-changing decision?
"It's when I was working as a producer on Children's BBC, in Manchester. This was in 1991, and I was really successful. I had my own shows, I was directing my own stuff, I was writing sketches, I absolutely loved it – and then I walked in one day and said, 'I'm leaving!' It came out of the blue. I opened my mouth and said it, and it was only when I'd said it that I realised that I wanted to go. I wasn't aware of premeditating it. A friend of mine said to me, 'I think that's what people do when they commit suicide!' When people say, 'We never knew he was depressed,'

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it's because he wasn't; it just quietly builds up until you're there. I'd been building up in my head that I was wrong for Children's, I just didn't fit it, and my stuff was too old for it. No one told me that, they were very happy with what I was doing, but I did once transmit a joke at eight o'clock on a Saturday morning about Emily Brontë's juvenilia! A friend of mine phoned me up and said, 'Are you aware of what you've just transmitted? Do you think you're aiming just slightly above the audience here?' I really took that to heart. I thought, 'She's got a point. I'm wrong for this.' So I left, and I went on the dole, and got a job as a script editor at Granada. That's what I wanted to do: meet writers, work with them, be with them, and discover what proper scripts are. It was really, truly life-changing. That, literally, got me where I am today."

Who's the cheesiest person you've ever worked with?

"Cheesiest? That's hard. I've been on the *Richard and Judy* show, and you could describe them as cheesy. But I love those two. [*Are they as mad as they seem?*] They are, but I've done five-million-and-twenty-seven interviews on telly, and going on their show is the nicest experience you'll have. When they talk to you, they look you right in the eye, and seem fascinated in you. Whether they're faking it or not, I don't know, but I really like them."

What's the single most embarrassing item in your wardrobe?

"Oh, roller skates – size 11 roller skates. When I was about 21, I thought, 'I'm going to look so cool going up and down Swansea seafront on these,' and I tried them on once, and fell over! You're so tall on roller skates. I'm six-foot-six already; put them on, I was a giant! That's a long way to fall. I thought I'd break my neck, so they stayed in the wardrobe, mouldering."

Which established TV show would you most like to be a part of?

"The only one that I wish I'd been a part of – past tense – is *Coronation Street*, actually, cos I love that show. I still watch it, five times a week. I was lucky that I didn't get on it, really, cos I worked at Granada, and I used to beg to write it, and they'd say, 'No, no, you're not ready yet.' Every year, I'd ask. I was writing my own stuff, getting stuff on screen, and eventually they turned around and said, 'You can join the team now.' And I said no! I'd discovered what it was like to write your own stuff, that sort of freedom. I think, had I taken the job, I'd never have done anything else. I love it so much, and I think I'd have become one of its stalwarts. I'd still be there now, and *Queer as Folk* wouldn't have been written, *Doctor Who* would have been written by somebody else, so thank God, when it came to the crunch, I was really certain that I didn't want to do it."

Do you like your own name?

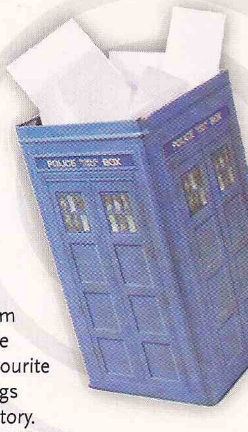
"I love the name Russell. It really ▶

POLICE PUBLIC CALL BOX

"When I was 21, I thought I'd look so cool going up and down Swansea seafront on my roller skates!"

◀ annoys me that I have to have that false 'T' in it cos of the other Russell Davies. It never quite looks like me on screen."

What are you most ashamed of having done?
"There is an endless list! But not much of it's printable. Um... one story that springs to mind... talk about living in fear of shame... when I was about 15, our English teacher was away on jury duty, so this supply teacher came in, and said, 'Oh, just write a short story.' I couldn't be bothered. I sat there thinking, 'What a lazy task to set us.' So I wrote out, verbatim, a Ray Bradbury short story, a brilliant short story, I can't remember what it was called [*The Emissary*], about a sick boy who's permanently bed-bound, and his dog brings him in everything from the outside world. And then the boy's favourite teacher dies – and the dog digs up the teacher! It's a horror story. I wrote that out, and she was like, 'What a magnificent story! We're going to print it in the school magazine!' And I was going, 'Oh. My. God.' And then she entered it for some national short-story competition. Should I have confessed? Or said nothing? Well, saying nothing is by far the best option. But then, that Christmas, in that ghost-story strand on BBC Two, there was Tom Baker *reading that story*! I was sitting there going, 'Well, if she hasn't bloody sussed me now...!' It felt huge at the time, but that's not proper shame; that's childhood shame. At least it's printable."



If you had three wishes, what would they be?
"Er... to give up smoking, to be thinner, and to live until I'm 200. Well, you wouldn't want to live *forever*, would you? Imagine what you'd look like! The Face of Boe!"

What's the most ferocious argument you've ever had, and who was it with?
"I'm not one for arguments, really. You see a lot of people at work, storming about, especially in drama, thinking it's a high-tempered job – and they're just idiots. It doesn't get you anywhere. I have little flashes of it, like sending a ferocious e-mail, but I'll usually send an e-mail the next day saying I'm sorry. In my personal life, on the other hand, I've always been the one who's been in trouble."

When was the last time you had a taste in your mouth that you couldn't quite place?
"[Raucous chuckle] That's terrible! Why do I automatically assume that's filthy? It's not at all. If it were filthy, I'd know exactly what was in my mouth, so it can't be filthy. It was in 1984, when I was in Denmark, and they had this stuff on the table, that you spread on your bread. We all sat around, and we all ate it, and it was sort of disgusting, and none of us could place it. Well, it was lard. It was pure lard. Like, lard with pepper on. Everything since then, I've known what it is in my mouth."

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What's the best joke you know?
"A man gets on a train. There's this little old woman sitting opposite him. As the train pulls out of the station, she reaches into her bag, gets out the Bible, sits there, reads it. As the train pulls into the next station, she closes the Bible, puts it away in her bag, sits there. People get off, people get on. As the train pulls out of the station, she gets the Bible back out of her bag, starts reading it again. Next stop, she closes the Bible, puts it in her bag, people get off, people get on, the train pulls out of the station, she gets the Bible out, sits there, reads it. Next stop, the same thing happens – train pulls in, put the Bible away, train pulls out, get the Bible out again. Eventually, the man leans across to her, and says, 'Excuse me, I can't help noticing that every time we pull into a station, you put the Bible away in your bag, people get off, people get on, but then, as we're pulling out of the station, you get out the Bible, and start reading it again. Why is that?' And she leans across and goes, '**** OFF!' [Roars with laughter] It's an old Barry Cryer joke." DWM

"I'd like to live until I'm 200, but I wouldn't want to live forever. I'd look like the Face of Boe!"

PLANET OF EVIL

DVD 2|entertain | **CERT** PG | **PRICE** £19.99 RRP | **OUT** 15 October 2007 | **PREVIEW BY** David Darlington

DISC INFO

FEATURING The Fourth Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen)
WRITTEN BY Louis Marks
FIRST BROADCAST 29 September – 18 October 1975

THE STORY

A distress signal brings the Doctor and Sarah to the remote jungle world of Zeta Minor – where several members of an exploratory expedition have been murdered...

EXTRA FEATURES

- Commentary featuring stars Tom Baker and Elisabeth Sladen, guest star Prentis Hancock and producer Philip Hinchcliffe
- *A Darker Side*: the story behind *Planet of Evil*
- *Planetary Performance*: Acting in *Doctor Who* featurette
- *Studio Scene*: a few moments' raw recording from the studio floor, recovered from the edited master tapes
- Subtitles
- Original BBC1 Trails and Continuity Announcements
- Photo Gallery
- Easter Egg
- Coming Soon: *Destiny of the Daleks*

HOT ON THE HEELS OF *THE KEY TO TIME* box set comes the DVD début of this popular 1975 adventure. And as if his work on the six-story set wasn't enough, producer Ed Stradling is back, with another documentary feature. "Actually, *Planet of Evil* was done before the *Key to Time* stuff," Stradling points out. "Just after I'd agreed to all that, [commissioning editor] Dan Hall said 'By the way – do you fancy *Planet of Evil* first...?'"

The aspect of *Planet of Evil* most widely remembered is the highly convincing jungle set, constructed at Ealing Studios. And for the documentary Stradling has taken producer Philip Hinchcliffe and designer Roger Murray-Leach back to those studios, more than thirty years on. "I guess this was one of my very rare original ideas," reckons Stradling. "I hoped it would provide something different to just the usual talking heads against black, and I think we managed that. It wasn't a twist on the *Now and Then* features – since after all you didn't see any of the actual sets from the story – but I remembered the *Resurrection of the Daleks* feature worked well by taking a conversational approach on location so I thought I'd try something similar."

This approach extends into another interesting new development, which sees producer Hinchcliffe visit the BBC Written Archive to look over the surviving paperwork for this story. "We only had time to cover this one story," Stradling laments. "The plan was for him to look through the files and talk us through any of the paperwork which he felt had an interesting story behind it. The principal idea was, again, to do something different from just 'talking heads'. He came out with a lot of interesting material which didn't really fit into the structure of the main programme, hence the 'Hidden Hinchcliffe' Easter Egg which viewers will have to find!"

"I started work on *Planet of Evil* in the summer of 2006," says the disc's other featurette producer, Steve Broster, "when I was quite busy on several other projects. We'd got a few days booked at our usual studio for the *New Beginnings* box set, with a few spare interview slots, so I interviewed Tom Baker and [writer] Terrance Dicks for *Robot* and [designer] Roger Murray Leach and Prentis Hancock for *Planet of Evil*. It was in trying to contact [director] David Maloney to contribute to *Planet of Evil* that we learned of his being severely ill, and he sadly passed away just before the interviews took place. It turned out that Ed wasn't planning to feature actors, as such, in his piece, and so he hadn't really got room for the Prentis Hancock interview. With this in mind, I thought it might be a nice opportunity to do a little 'actors' piece, and set about trying to track down some of the lesser known supporting actors, as most of the better known ones – Freddie Jaeger, Ewen Solon, Michael Wisher – are no longer with us. Tony McEwan and Graham Weston were both very keen to be involved, both having been members of David Maloney's regular 'repertory', and it was fascinating to hear of the experiences of what we might respectfully call 'supporting actors in a smaller role'."

Fourth Doctor actor Tom Baker crops up again on both the documentary and commentary – he seems to have become almost ubiquitous on the DVDs these days, remarkably so for a man who once seemed determined to preserve his own eccentric mystique. "Having got an interview for *Robot* back in the summer," Broster admits, "we weren't particularly hopeful of Tom being interviewed again for *Planet of Evil*, but I know he really enjoyed his day with Paul Vanezis, myself and others for the *Robot* and *Logopolis* interviews and that may have counted for something."

"Tom was great fun to be with," Stradling says, "but if he hasn't just recorded the commentary, there's no point at all in interviewing him for a story specific documentary. He just doesn't remember anything! I think he prefers the commentaries where he can chat with old friends – although he also enjoyed our boozy lunch afterwards..."

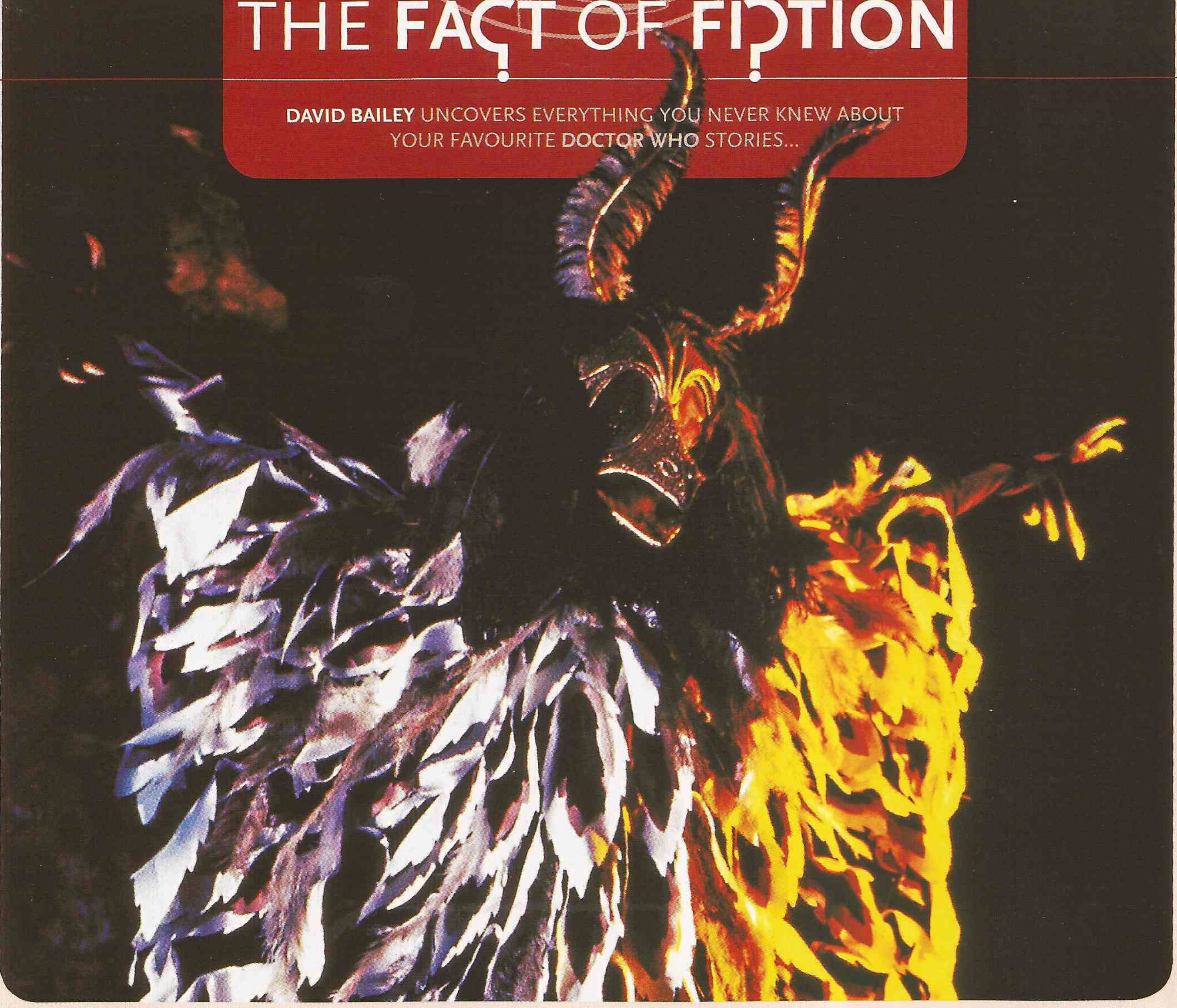
> "Tom's giving a performance, and whatever you're getting is unique!" DVD producer **Ed Stradling**

ELISABETH SLADEN
Sarah Jane Smith
DOCTOR WHO
THIS WEEK ON BBC1
TOM BAKER
The Doctor

"Interviewing Tom is also quite a different experience to interviewing anyone else," reveals Broster. "He's giving a performance, and whatever you're getting is unique – even when telling an old story he always manages to put a fresh spin on it. It's important for us not to take Tom for granted – he's done a few in-vision interviews for us over the last couple of years, and it might be tempting to think that he's become a fixture, but Tom can pick and choose his projects. He might not do any more at all. So cherish him, I say!"

THE FACT OF FICTION

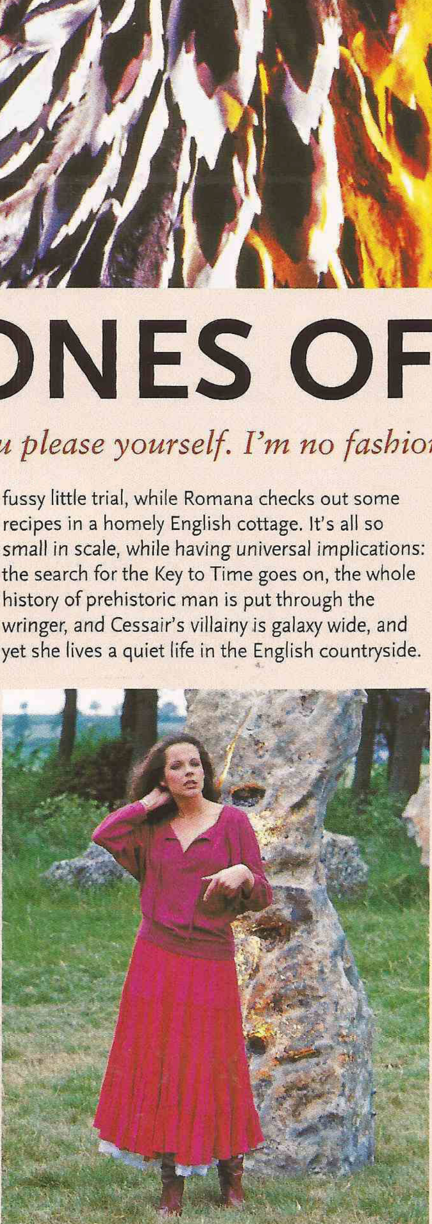
DAVID BAILEY UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE **DOCTOR WHO** STORIES...



THE STONES OF BLOOD

"Well, you please yourself. I'm no fashion expert."

THOSE WHO TRY TO PIN DOWN THE APPEAL of *Doctor Who* often bandy about the word 'Britishness', boasting of the series' eccentric nature and claiming it couldn't have come from any other country. Usually, this is just a way of celebrating the Doctor's kooky nature, or the bizarre campery of some of the bad guys, or just the ramshackle approach to getting it on screen. But if there's one story to which 'Britishness' is absolutely integral, it's 1978's *The Stones of Blood*. It's shot through with a rich seam of British mythology. The series may have gladly plundered myths before and after this (the First Doctor's trip to Troy in *The Myth Makers*, for example, or *The Curse of Fenric*'s Norse knockabout), but never has it been so focused on the unique stories of our own isles. Stone circles, crows, the Cailleach, druidry... They're all in there, and more besides. It's all so delightfully evocative as it is, you wonder why writer David Fisher felt the need to cram all that hyperspace stuff into the final two episodes. But even when the canvas widens, with the introduction of the spaceship and the alien Megara in Part Three, it's all still done with an eye to the smaller dramas: the Doctor blunders through his fussy little trial, while Romana checks out some recipes in a homely English cottage. It's all so small in scale, while having universal implications: the search for the Key to Time goes on, the whole history of prehistoric man is put through the wringer, and Cessair's villainy is galaxy wide, and yet she lives a quiet life in the English countryside.



The story is not without its problems, of course. There are a few plot holes, not the least of which is why Cessair is hanging around on Earth impersonating a Celtic myth. And Part Four, while fun, starts making impossible leaps of logic in a desperate stumble to get to the finish line. Also, with ITV's creepy Avebury-based drama *Children of the Stones* having been broadcast the year before, there is something of the copycat about the story – though that's not necessarily Fisher's fault. As the Doctor's universe-spanning quest rumbles on, it's pleasant to have a breather on Earth; but think how much more powerful the story would have felt if the third segment's fate was tied up solely in a story of British myths and creepy cultists. The mix of scales to this story doesn't gel as it should. There is much to admire in its clever appropriation of myths, its wild science-fictional ideas, and Darrol Blake's directorial flair (sadly never to be repeated in the series) – and not forgetting the exceptional (and exceptionally small) cast. But for all that, it's too disjointed, too clumsy towards the end, to really take flight. It's easy to like *The Stones of Blood* – but it's difficult to love it.

DAVID BAILEY

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EDITING
- MUSIC
- SPECIAL EFFECTS
- MONSTERS
- VILLAINS
- NOVELISATION
- OOPS!
- SPECULATION

PART ONE Broadcast: 28 October 1978

Inside the TARDIS, the Doctor is struggling to fit the two pieces of the Key to Time together. Romana offers to do it, telling him, "I used to be rather good at puzzles."
In *City of Death* (1979), Romana displays her puzzle-solving skills again, popping open Countess Scarlioni's Chinese puzzle box in a matter of seconds.

In the centre of a stone circle, a group of hooded figures, led by Leonard de Vries (Nicholas McArdle), **gather around an altar. They begin chanting: "Cailleach, Cailleach..." De Vries pours blood on two of the stones, and they start to glow. Martha** (Elaine Ives-Cameron) **raises her arms and begs the "great one" to appear.**

When approached by script editor Antony Read to write for the series, David Fisher had expressed an interest in a story with a supernatural bent – it was Read's suggestion to feature a stone circle as a central idea. The scripts were commissioned under the title *The Nine Maidens*. At a later point, the title was changed to *The Stones of Time*, when the production team was toying with the idea that every story that season would be '*The* Something *of Time*'. When the first draft was delivered however, this plan had been abandoned and the scripts bore the final title of *The Stones of Blood*.

The blood used by de Vries was to have come from a sacrificial goat. When Head of Serials Graeme MacDonald read the scripts he was broadly positive, though he warned producer Graham Williams that the goat sacrifice should be handled carefully. Ultimately, the animal didn't appear in the finished programme.

In Celtic mythology, 'Cailleach' was a word meaning old woman or witch. The best known such figure was the Cailleach Bhéirre, an ugly hag who would appear to knights or heroes asking to be loved. If they took her as their lover, she was rejuvenated, each time outliving her husband and so having to seek another. The parallels with the immortal Cessair, and her chequered lovelife, are clear.

For more blood-sacrificing, goddess-worshipping, name-chanting countryside cultists, look no further than the first *Doctor Who* spin-off, *K9 & Company* (1981).

Back in the TARDIS, a strange voice (Gerald Cross) **drifts into the control room, warning the Doctor to "beware the Black Guardian." The Doctor reveals to Romana that it was the White Guardian who sent them to retrieve the Key to Time and so restore balance to the universe. Suddenly, a siren signals their materialisation on Earth...**

▲ *Top: Eh-oop, luv! It's Mary Tamm.*

▲ *Tom Baker rehearses.*
© K Davies

▼ *Tom and Mary share a joke on location.*

Having realised that *The Stones of Blood* was to be broadcast around the time of *Doctor Who*'s 15th anniversary, and that the serial would be the 100th story, Read asked Fisher to include a scene of the Doctor celebrating his birthday. Director Darrol Blake expanded the scene when it became clear Part One was under-running. It featured Romana and K9 preparing a party for the Doctor, K9 singing 'Happy Birthday' (badly) and Romana giving the Doctor a birthday present – a new scarf, identical to his old one. When Graham Williams got wind of the plans, he put his foot down and had the scene removed. To make up for its loss, the White Guardian's warning was written into the script instead.

Gerald Cross – whose main employment in this story was as one of the Megara voices – stepped in to record the voice of the White Guardian. The Doctor gives the Guardians some rather poetic names here, saying that the White Guardian is also known as 'the Guardian of Light in Time', while 'the Guardian of Darkness [is] sometimes called the Black Guardian'. Somewhat sadly, these names have not reoccured in the series to date.

Following the signal from the tracer, the Doctor and Romana make their way to a stone circle. Romana is underwhelmed by the monoliths, but the Doctor waxes lyrical: "A sort of megalithic temple-cum-observatory..."

Although the original purpose of stone circles is open to debate, the Doctor's rough guide to their use is pretty sound. Stonehenge, arguably the world's most famous circle, is perfectly aligned for sunrise on the summer and winter solstices, for example.

Amelia Rumford (Beatrix Lehmann) **steps into the circle, assuming the Doctor is a fellow archaeologist, and mistaking him for someone who had written a paper on Cornish fogous.**

Fogous are man-made, corridor-like underground structures. Harking from the Iron Age, little is known about their original use. Some say they had religious significance, but others suggest that they were simply used for storage. The structures, along with a great deal of other Cornish folklore, feature heavily in the Sixth Doctor audio drama *The Spectre of Lanyon Moor* (2000) by Nicholas Pegg, in which archaeologist Leamington-Smith – who Amelia describes here as a 'dreadful fool' – comes in for a bit more flak!

Veteran actress Beatrix Lehmann leapt at the chance to appear in *Doctor Who*, reportedly because she was fascinated by the high-tech marvel that was K9. She and actor John Leeson, who voiced K9, became firm friends. ▶

In Terrance Dicks' novelisation (Target/WH Allen, 1980), the author appears to misinterpret this scene, having Amelia think that the Doctor is a professor *named* Cornish Fogous. (You can see, in Lehmann's slightly bumbling delivery, how this misunderstanding came about.)

Amelia says the circle has been surveyed a number of times, most notably by Dr Thomas Borlase. She says that there have been a number of miscounts of the stones in the various surveys.

The circle in *The Stones of Blood* is called 'the Nine Travellers', though we can assume from the story's working title that it was originally 'the Nine Maidens' – the name often given to the Boskednan stone circle near Penzance in Cornwall. The 'uncountable' nature of the Nine Travellers is based on the Hurlers, three stone circles on Bodmin Moor in Cornwall. Even when small loaves of bread were placed on the stones as markers, it's said that every count would come out differently.

You can find many other echoes of Cornish stone circle myths in *The Stones of Blood*, most notably the idea of the stones moving of their own accord. If any of the stones from the huge dolmen Zennor Quoit are removed, legend says that they will find their own way back by the morning. The same was said of stones from the holy springs of St Cleer and St Nun's Well. In Cornish legend, death stalked those who would interfere with the stones, just as it did for poor Dr Borlase; it's claimed that a farmer who tried to break apart Zennor Quoit to build a cowshed watched his crops wither and his cattle die.

Although it's never explicitly stated, evidence is mounting by this point that the story is set in Cornwall – sort of. The scripts describe the action as taking place in Boscowan in Damnonium (the Roman name for the region); Borlase was the name of both a Cornish antiquarian (Rev William Borlase) and his great-great-grandson (William Copeland Borlase) who supervised the excavation of an ancient Cornish settlement; and Trefusis, one of Cessair's pseudonyms, is a very common name in the region.

The scenes in the circle were filmed at Rollright Stones in Oxfordshire. Young locals were said to gather there on Midsummer's Eve, in order to slice away bark from the elder tree overlooking the circle; and, as the blood-like sap dripped from the 'wound', they would wait to see if the monolith known as the King Stone would start to move...

▲ *The Doctor and Amelia Rumford ponder sausage sandwiches.*

▼ *Below: Director, Darrol Blake.*

▼ *Botton: The Doctor gets de Vries' back up.*

The Doctor finds some dried blood at the centre of the circle, just as Vivien Fay (Susan Engel) arrives. She is rather blasé about the blood, saying it's probably just another sacrifice by the BIDS – the British Institute of Druidic Studies. Amelia is more cautious; she isn't keen on their leader, de Vries. The Doctor decides to find him...

Maria Aitken and former *Avengers* siren Honor Blackman were considered for the role of Vivien Fay, eventually awarded to Susan Engel.

Modern druids love their acronyms, making the creation of 'BIDS' quite a neat joke. Among the movements created since the revival of druidism in the eighteenth century, there's the AOD (Ancient Order of Druids), the OBOD (Order of Bards, Ovates and Druids), GOD (Glastonbury Order of Druids), and even SOD (Secular Order of Druids).

It's rare for a *Doctor Who* story to have only two other major roles, apart from the Doctor and his companion. It's rarer still that these are given to female characters. With so much oestrogen flying around, it's perhaps unsurprising that many fans detect a distinct tang of lesbianism in the proceedings. And, in fairness, you don't have to look very hard to find it. For a start, Vivien and Amelia live alone in a cottage without even a mention of a man in their lives. Some of their banter, too, is a bit salty: it's arched eyebrows all round when Vivien tells Romana that riding a bicycle will be "a new experience for you," and when she saucily describes Amelia's relationship with her truncheon. Even the offer of sausage sandwiches has a faintly ribald air. If we saunter down stereotype lane for a moment, you could even say that Vivien's derision of Romana's choice of uncomfortable shoes is a dead giveaway. Amelia chides the Doctor for abandoning Romana at the circle: "Knowing how irresponsible men are, I thought she'd be waiting for you." And then there's Cessair's murky past: "Was there a Señor Camara?" the Doctor wonders – and don't forget all that time as the head of a nunnery... None of this, of course, is explicit, but it's very easy to see why Amelia and Vivien have (ahem) gone down in *Doctor Who* history.

After the Doctor departs, a crow lands on one of the stones, unnerving Romana.

Crows are often found in Celtic myths as signifiers of war or death. Several figures sometimes take the form of a crow, including the Mórrígan...

De Vries and Martha are conducting a ritual in the cellar of his home – just as the Doctor arrives upstairs. Entering the

hallway, the Doctor snoops about. De Vries enters, and he describes the portraits that should hang in a number of empty spaces on the walls. They include paintings of Lady Morgana Montcalm, Mrs Trefusis, and the Brazilian Senora Camara.

When the Doctor gets no welcome at de Vries' house, he whispers, "Nobody home except us druids." This would seem to be a reference to the famous American blues song *Ain't Nobody Here But Us Chickens*.

The names of Vivien Fay and Morgana Montcalm both seem to borrow from Morgan le Fay, the fairy sister of King Arthur.

"There's so little of it that's historically reliable," the Doctor says, as he and de Vries discuss druidic lore. "The odd mention in Julius Caesar, Tacitus – no great detail. I always thought that druidism was founded by John Aubrey in the seventeenth century as a joke."

Roman writings by Caesar include many references to 'Gorsedds' of druids and bards who governed the Celtic lands of Britannia, while Tacitus wrote about a band of druids whose magic turned the tide of a bloody battle. John Aubrey, together with philosopher John Toland and archaeologist William Stukeley (with some help from Romantic poet William Blake), was behind the revival of druidism in the seventeenth century. Aubrey's followers maintained his family had connections with the druids of Ancient Britain, but he never made this claim himself. It was Aubrey who first suggested links between ancient druidism and sites such as Stonehenge, and although his suppositions were almost certainly incorrect, such thinking persists to this day.

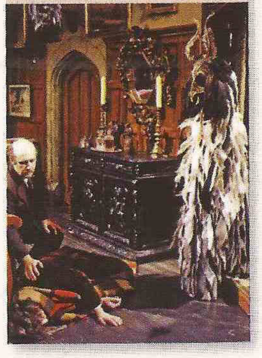
De Vries tells the Doctor that the stone circle is sacred to a goddess of war, death and magic, who has many names: Morrigw, Nementana, the Cailleach...

The Mórrígan (or sometimes Mórrígu, as de Vries pronounces it here) is an Irish goddess of war. She is an accomplished spellcaster, who has the power to transform herself into many creatures, including crows, and can change her appearance from a young girl to an ancient crone. (Cessair, thanks to the Great Seal, has the same ability, so why did she always wear the same face, throughout her various incarnations?) She is also sometimes connected with another Irish goddess, Nemain – who is herself occasionally linked to the Gaulish and British goddess Nemetona, who in turn was often connected with Mars, the Roman god of war.

▲ *The cultists prepare to make their sacrifice.*

▼ *Below: De Vries and his bird.*

▼ *Botton: The Doctor tries to count the stones.*



A figure in crow-like robes emerges from the shadows, distracting the Doctor long enough for de Vries to knock him out. Back at the Nine Travellers, Romana has been left on her own. Hearing the Doctor call her name from some distance away, she follows and finds herself at a cliff top. She thinks she sees the Doctor – and is pushed over the edge...

PART TWO

Broadcast: 4 November 1978

Romana clings to the crumbling rock face, calling for help, while the sea rages below... Meanwhile, the Doctor lies unconscious in the centre of the stone circle. Martha tries to stop de Vries from sacrificing him, and the druids make a run for it when they see Amelia approaching. She arrives to free the now-conscious Doctor. Amelia had come to check on Romana, but she's nowhere to be seen. The Doctor calls K9 with his whistle to help him search for his companion.

The ability to summon K9 with a dog-whistle was added when the Doctor built K9 Mark II, as first seen in *The Ribos Operation* (1978).

As they leave the stone circle, the Doctor sends K9 ahead. The robot dog whizzes off on his hunt for Romana.

You've probably never seen K9 move as fast as he does here! Initially, the team had difficulties getting the prop to move across the rough ground on location. A number of solutions were used, including placing K9 on ▶

◀ *The Doctor, Romana and Amelia examine the stricken K9.*

▲ *Mary Tamm rehearses a scene on the apparently-bright TARDIS set.* © K Davies

▼ *Below: Romana looks pensive.*

◀ a tray and dragging him across the ground, or putting down hidden boards on which K9 could work as normal.

When K9 finds Romana, the Doctor has to reassure her that it wasn't him who pushed her off the cliff. They remember that the third segment has the power to transform appearances.

The Doctor, Romana and K9 arrive at the circle. Amelia is amazed by K9, but the Doctor reassures her that "They're all the rage in Trenton, New Jersey." The Doctor sends Romana back to Amelia's cottage to read the professor's notes on the circle, while he and K9 set out to confront de Vries.

Hoping that de Vries might now be scared enough to admit some of his wrongdoing, the Doctor mutters that "Worried men often sing worried songs," a reference to a traditional American song, *The Worried Man Blues*.

Dicks' novelisation sees the Doctor claim that K9 was actually *made* in Trenton, New Jersey and suggests that the robots dogs are "all the rage" throughout the US.

In de Vries' secret temple, he and Martha grow worried when they notice that the raven has disappeared from its perch. As de Vries begs for mercy from his goddess, a glowing stone glides by the window. Martha flies into a panic...

De Vries' reaction calls to mind a legend surrounding the birds at the Tower of London. The story says that, were the ravens to leave the Tower's grounds, the kingdom of Britain would fall.

This scene continued with Martha's frenzied pleading to de Vries to escape as fast as they can... preferably to Plymouth, if you can believe that. Graham Williams felt the terrified screams of Ives-Cameron were a little too much and so cut the scene short in post-production. While the US DVD release used the transmitted version, the UK VHS version reinstated the full scene.

Meanwhile, outside de Vries's house, K9 warns the Doctor of danger from 'unidentified aliens'. The Doctor hears a scream and races to investigate. Inside, he finds a scene of devastation – and the dead bodies of de Vries and Martha. The Doctor explores, but all seems quiet – until a glowing stone bursts through the doors and knocks him unconscious. K9 opens fire, and the Doctor comes round to the sounds of combat from outside...

In the script, the Ogri were described as being humanoids who seemed to be made of rock. A design was created, intended for actors to wear, but Blake chose to use a solid, slab-shaped version of the creatures instead.

In order to make them move, the Ogri were placed on trays which were pulled along wooden tracks.

At the professor's cottage, Amelia tells Romana that the Nine Travellers are 'one of the three gorsedds of prophesy', and Vivien adds that the other two gorsedds are Stonehenge and Bryn Gwyddon in Wales. Romana's interest is piqued when she finds out that the land on which the Nine Travellers stands was once owned by the Mother Superior of the convent of the Little Sisters of Saint Gudula. Amelia suggests that the convent's records could still be at de Vries' house, so Amelia and Romana set out, leaving Vivien behind.

The original meaning of 'gorsedd' in Welsh is 'throne' or 'throne mound'. There are legends that claim some geographical gorsedds act as gateways to the Celtic otherworld. Bryn Gwyddon was even said to be a portal to the fabled Isle of Avalon. The inspiration for *The Stones of Blood*'s portal into hyperspace is obvious.

Arriving at the house, Amelia and Romana find the Doctor repairing K9. Weakly, K9 tells the Doctor that the creature he fought was "silicon based, globulin deficient." K9 is in a bad way, and Romana offers to take him back to the TARDIS for repairs.

The Doctor is being a bit overdramatic when he says globulin is "a protein found in blood plasma." Globulin is not only found in blood; it exists in all sorts of living things – even wheat. But the sight of the stones sating their unnatural appetites on a field of golden barley is hardly going to give anyone nightmares.

At the circle, the figure in the crow costume pours blood on to the stones, bringing them to life. "Ogri," she intones, "you shall do my bidding..."

The Doctor later claims that the name 'Ogri' inspired 'ogre' in Earth folk stories. The term

▼ *Bottom: "Ooh, look! Rocks!"*

'ogre' first appeared in French author Charles Perrault's fairy tales of the seventeenth century, although its origin is said to stretch back to the word 'orcn as' in the Old English tale *Beowulf*, written in the early Middle Ages.

The Doctor and Amelia discover nothing in the house's records. The Doctor finds a switch on the fireplace in the shape of a bird. He turns it, and a secret door swings open...

When Amelia dismisses the Cailleach as legend, the Doctor replies, 'So was Troy till dear old Schliemann dug it up.' German archaeologist Heinrich Schliemannis was credited with locating the site of the legendary city in the 1870s.

The Doctor himself visited ancient Troy in *The Myth Makers* (1965).

In the bowels of de Vries' house, the Doctor finds the missing portraits of Lady Montcalm, Senora Camara and Mrs Trefusis. All the woman share the face of Vivien Fay.

Meanwhile, Vivien apprehends Romana and pushes her into the centre of the stone circle. Vivien aims a glowing staff amd, in a swirl of purple energy, Romana vanishes...

Fair enough, it's dark – but you'd think that when they meet in the bushes, Romana might make note of the fact that Vivien is suddenly dressed up like Big Bird.

▲ *One for sorrow... the Doctor meets a crow.*

▼ *Below: Romana is threatened by the villainous Vivien!*

PART THREE

Broadcast: 11 November 1978

A throbbing sound behind the Doctor and Amelia announces the arrival of an Ogri. The Doctor and Amelia make a hasty escape...

There are echoes of *The Hound of the Baskervilles* in this story's use of the portraits, both here and in the scene with de Vries in Part One. In the famous tale, Sherlock Holmes' suspicions are aroused by the similarity between a prime suspect and a series of portraits of the Baskerville family.

Outside, the Doctor and Amelia watch as another Ogri closes in. Amelia questions the Doctor, cynical of such a thing as a silicon-based lifeform. They continue their escape, finding themselves at the clifftops. The Doctor bravely stands at the edge, flapping his coat at the Ogri. The Ogri charges just as (with an "Olé!") the Doctor pulls his coat aside and the creature plunges into the sea.

The idea of silicon-based lifeforms crops up regularly in science-fiction. *Doctor Who* featured one a couple of years previously – the villainous Eldrad in *The Hand of Fear* (1976).

Composer Dudley Simpson, in an impish mood, borrows the famous pasodoble 'España Cani' – you may know it better as 'that bullfighting music' – as accompaniment for the Doctor's matador impersonation.

At the Nine Travellers, Vivien uses her staff to scribe a circle on the ground around her. Sneering, Vivien tells the Doctor that she's holding Romana captive. When the Doctor tries to approach, he's hit by the circular force field. As Vivien fades from view, she tells the Doctor to "beware the Ogri!"

Vivien's staff could have been inspired by the ones used in ritual magic as channels for the user's energy. The idea of magic circles (similar to that created by Vivien), as a method of focusing power and protecting the spellcaster, also seems to come from the same sources.

On hearing the Ogri's name, the Doctor links them with characters from Earth mythology: "Gog, Magog, Ogres," he intones. In British legend, Gog and Magog were giants, killed by the Cornish hero Corin, who defeated them by casting them into the sea. Gog and Magog can be found in the Bible, the Qur'an, in Jewish writings, and are even mentioned in *The Travels of Marco Polo*.

The Doctor explains to Amelia that the Ogri hail from the planet of Ogros, in Tau Ceti – it's a "repulsive place, covered in great swamps full of ▶

WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

NICHOLAS McARDLE
Leonard de Vries
TV appearances include *Colditz* (1974) as Captain Richard Walters; *Supernatural: Dorabella* (1977) as Landlord; *Z Cars: Departures/Quilley on the Spot* (1978) as Inspector Goddard; *The Flipside of Dominick Hide* (1980) as Policeman.

BEATRIX LEHMANN (1903-1979)
Professor Amelia Rumford
TV appearances include *Out of the Unknown: The Prophet* (1967) as Dr Susan Calvin; *Paul Temple: Masked Lady* (1970) as Lady Heavisham; *Just William: Violet Elizabeth Wins* (1977) as Aunt Georgina.
Film appearances include *The Spy Who Came in from the Cold* (1965) as Tribunal President; *A Funny Thing Happened on the Way to the Forum* (1966) as Domina's Mother.

SUSAN ENGEL (1935-)
Vivien Fay/Cessair of Diplos
TV appearances include *Haunted: I Like It Here* (1967) as Kate Stafford; *Afterlife: Misdirection* (2005) as Ellie Turton.

GERALD CROSS (1912-1981)
Megara Voice/White Guardian
TV appearances include *The Adventures of Robin Hood: Queen Eleanor* (1955) as Bruno; *The Adventures of Sir Lancelot: The Roman Wall* (1956) as Trullus; *William Tell: The Magic Powder* (1958) as Ludwig; *The Avengers: Death on the Rocks* (1962) as Fenton; *UFO: Reflections in the Water* (1971) as Insurance Man.

◄ amino acids, primitive protein which they feed on by absorption – hence their need of globulin, which is the nearest equivalent on Earth." Hmm. *Or* they could just have some of our abundant – oh, I don't know... *amino acids*. As one of the fundamental building blocks of life on our planet, amino acids are *everywhere*. Still, if we pick holes, we're back at the Ogri menacing hedgerows again...

At the cottage, the Doctor puts the finishing touches to a gun-like device mounted on a tripod. Amelia has found some crystals belonging to Vivien, and the Doctor pours them into the machine.

Tritium is a radioactive isotope, which has sometimes been used in nuclear weapons. It seems unlikely that real tritium would make a tinkling noise when poured into the warheads of nuclear missiles. Nor would it usually be stored in what looks like a jam jar!

When Amelia wonders where Romana could be, the Doctor announces that she's in hyperspace.

Hyperspace theories abound in modern science, but what the Doctor is talking about is the more 'sci-fi' description as a place separate from our own universe, where the laws of physics differ in such a way as to allow faster-than-light travel. Here (as in some proper theories), hyperspace exists adjacent to real space.

▲ *Cessair of Diplos hanging out.*

▼ *Romana fails to notice Vivien's new frock.*

◄ *Opposite page: The Doctor and his machine.*

? Later, Romana will call hyperspace a 'theoretical absurdity' – but back in *Frontier in Space* (1973), we discover that humanity has access to hyperspace travel in the twenty-sixth century. Surely the Time Lords might have heard about it? The technology is also seen in *Nightmare of Eden* (1979), by which time Romana has obviously learnt her lesson and so keeps her trap shut when her precious 'theoretical absurdity' causes a crash between two spaceships.

The Doctor says that "they gave up teaching [interspacial geometry] 2000 years ago, even on Gallifrey" – which might explain why, in *City of Death*, Romana later admits, "I was never any good at geometry." "I did try to explain the realities [of faster-than-light travel] to poor old Albert," says the Doctor. So, we can assume that the Doctor and the great physicist met prior to their encounter in *Time and the Rani* (1987).

The Doctor and Amelia take the machine to the circle. He tells her to switch on the machine every half an hour to give him the opportunity to return. Eventually, the machine works – just as the Ogri approach. K9 holds them off, and the Doctor is transported to hyperspace...

He arrives inside a gleaming, white spaceship. Vivien – who now sports silvery skin – spots him approaching, and makes herself scarce. The Doctor finds Romana in a cell, shackled to the wall. He frees her and they explore the ship.

! Romana is a bit puzzled by the implications of a ship that can travel faster than light: "How do you decelerate an infinite mass?" she asks. Romana has a point... sort of. But she's forgetting that the spaceship is operating in hyperspace, and so normal physical laws do not apply. Thankfully, the Doctor doesn't stop to put her right.

The deactivated android imprisoned with Romana bears a striking resemblance to those used by the Kraals in *The Android Invasion* (1975).

Back in the circle, K9 is still fighting the Ogri, when the creatures suddenly withdraw. K9 suspects they have gone to feed...

In a nearby field, a young couple have pitched a tent. The man (James Murray) **finds two stones standing where none stood before. The woman, Pat** (Shirin Taylor) **reaches out to touch one. There is a throbbing sound and Pat struggles, unable to pull her hand away. The man helps her, but is also caught. They scream in agony..**

Shirin Taylor pops up again in *Doctor Who*, in another small role as an Iceworld customer in *Dragonfire* (1987).

On the ship, the Doctor spies a dead Wirrn, and surmises that they're aboard a convict ship. Romana spots a door seal which

looks different from all the others; the Doctor is unable to read its inscription, and cannot see anything inside. He uses his sonic screwdriver to smash it open.

It was hoped that a few more old enemies would turn up in the prison cells here. Plans were made to feature a Sea Devil, and a payment for its use was made to copyright holder Malcolm Hulke, but it didn't make it through to the filmed version. If more monsters had been featured, it would have made the Doctor's guess that they were aboard a convict ship much more convincing, too!

Thanks to the TARDIS' telepathic gift enabling its passengers both to speak and understand any language (see *The End of the World* (2005) for the most explicit explanation of this), it's very rare for the Doctor to encounter writing he can't read. In *The Impossible Planet* (2006), the Tenth Doctor finds more some unintelligible alien writing – his explanation there is that the language must be very ancient indeed, dating from long before the TARDIS' sphere of knowledge.

Two floating lights emerge, and announce themselves as justice machines called the Megara (voiced by Gerald Cross and David McAlister). **The Doctor and Romana are accused of breaking the seal without authorisation.**

Fisher's script indicates he envisaged the Megara as physical props, instead of the ethereal sparkles seen in the finished story: he described them as 'shining globes – about the size of beach balls'.

In Greek mythology, Megaera was one of the Erinyes (called 'the Furies' in Roman myth), vengeful spirits who punished those who broke their oaths. This seems to be the inspiration behind Fisher's creations, but there is also another Megara in classic mythology; she was the wife of Hercules.

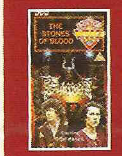
Back on Earth, Amelia operates the beam again – only to see Vivien Fay appear in the circle. She raises her staff and uses it to destroy the Doctor's machine. Vivien fades from view again, issuing a telepathic command to the Ogri to follow her.

Romana spies Vivien and the Ogri appearing on the ship. With relish, Vivien announces to the Doctor that his machine has been destroyed – and that he's trapped in hyperspace for ever...

There is a long, lingering shot of the exterior of the hyperspace craft, just before the theme music crashes in. And it's not the only such boastful shot in this episode. The team seemed proud enough of the model to let it be featured on the BBC show *The Model World of Robert Symes*, in which host Symes chatted with model maker Mat Irvine about the creation of this and the model of the TARDIS.

FURTHER INFO

• VIDEO



COMPANY BBC VIDEO
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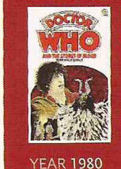

Doctor Who and the Stones of Blood
COMPANY TARGET BOOKS
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AUTHOR TERRANCE DICKS
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• DVD

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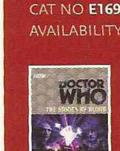

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PART FOUR

Broadcast: 18 November 1978

And as if that wasn't bad enough, the Megara tell the Doctor they have tried him in his absence.

The recap of the previous episode's cliffhanger is altered here, using different camera angles and removing Vivien's wild cackles.

The Doctor faces the death sentence. He asks to lodge an appeal and they give him two hours... The Doctor calls Romana as his first witness. As she is sworn in, the Megara aim a beam of energy at her head, which they will use to assess the level of truth.

In Fisher's script, the 'truth assessor' was actually a mechanical device, 'a metallic arm which clamps itself on to Romana's arm or head'. The arm would have been part of the originally envisaged physical Megara spheres.

As he begins to question her, the Doctor refers to Romana as 'Miss Dvoratrelundar'. The scripts had him calling her simply 'Miss Romana'; the final line was a studio-floor ad-lib from Tom Baker.

The Doctor then calls Vivien to the stand, explaining to Romana that he's using the trial to try to find out who she really is. Romana offers to try to get back to Earth to search for clues to her identity.

The Doctor theorises that the ship served as a prison for Vivien because she and it have both been around for 4000 years – but on what does evidence does he conclude the ship is that old?

With K9's guidance, Amelia has repaired the Doctor's machine. Returning to the circle, she reactivates it just in time to bring Romana back to earth. Unfortunately, an Ogri is hot on her heels. The two women run for their lives...

The Doctor, meanwhile, is trying to get the Megara to scan Vivien with the truth assessor. Vivien doesn't object, confirming she wasn't at the scene of the crime – and the Megara's technology shows her to be telling the truth. They are keen to proceed with the Doctor's execution, but the Doctor announces that his appeal isn't over, calling the Megara themselves to the witness stand...

At the cottage, Romana stumbles across a cookery book, in which recipes containing citric acid have been crossed out. Amelia explains that Vivien was allergic to lemon juice, and ►

Romana realises that she must have a different metabolism to humans. K9 scans his memory banks for further clues...

The idea of an alien being susceptible to a household cookery ingredient harks back to the Fendahleen's fatal aversion to salt in *Image of the Fendahl* (1977). Similarly, the Raxacoricofallapatorians of *Aliens of London/World War Three* (2005) can be destroyed by the liberal application of acetic acid, which is found in vinegar.

The Megara take the stand. They tell the Doctor they were sealed in their capsule while they journeyed to Diplos, for the trial of Cessair of Diplos, who's accused of murder and "the removal and misuse of the Great Seal of Diplos." When the Megara explain that the Great Seal has powers of 'transmutation, transformation and the establishing of hyperspacial and temporal co-ordinates', the Doctor knows he's getting close to the third segment. The Doctor tries to convince the justice machines that Vivien is Cessair of Diplos, but his words fall on deaf ears.

Fisher's script included more detail about Cessair's crimes, much of which was cut. She was accused of the 'illegal delay' of the hyperspace craft, which belonged to 'the Zaran Federation'. The Great Seal itself was described as 'the property of Xante of Ordan'. The penalties for these crimes included the death sentence many times over, but references to this were removed – presumably to allow for the idea of her final fate, being transformed into one of the standing stones in the Nine Travellers.

Romana and Amelia return to the circle. From the clues gathered in the cottage, Romana knows she can prove that Vivien is not human and that she's been on Earth for 4000 years. As they prepare the machine to send Romana back into hyperspace, the Ogri reappears...

Romana's 'proof' that Vivien has been on Earth since 2000BC is spurious. She bases it on the fact that the stone circle was built at that time, but there has been no link made in the story between the building of the circle and the arrival of the hyperspace ship.

▲ *Top: Tom rocks!*

▲ *Above: The Megara pass sentence on Cessair of Diplos. Finally!*

▼ *The Doctor and Romana lament their broken hair-straighteners.*

Defeated, the Doctor prepares for his execution.

As filmed, we see the Doctor beg for 'a last toffee apple' before his death. The script originally had him asking for 'a last cigarette', but Baker amended this, presumably to protect his 'clean' image as the Doctor.

Just before the Megara fire their deadly beam, the Doctor grabs Vivien's hand. In a crackle of blue energy, they fall to the floor. When the Doctor comes around, he gets the Megara to reach into the unconscious Vivien's mind to assess whether her brain was damaged in the explosion. In doing so, the Megara discover that she is in fact Cessair – and that she is guilty of her crimes.

Romana bursts into the room, just as the Megara pass their sentence on Cessair: she is to be imprisoned forever. Panicking, Cessair reaches for the pendant hanging round her neck...

Not really a mistake, just some clumsy storylining: Romana's hunt for evidence doesn't make a jot of difference. Everything she discovered about Cessair during this episode was also discovered by the Doctor, thanks to the Megara's exposition. More than that, her information is rendered worthless by the Megara's use of the truth assessor on Cessair. Romana's dalliance on Earth in Part Four begins to look like a case of simply finding the character something to do...

Vivien materialises in the centre of the stone circle, along with the Doctor, Romana and the Megara. The Doctor snatches the pendant from Cessair's neck, just as the Megara carry out their sentence, turning her into one of the stones in the circle. The Megara then prepare to execute the Doctor, but he uses the pendant to send them back to hyperspace.

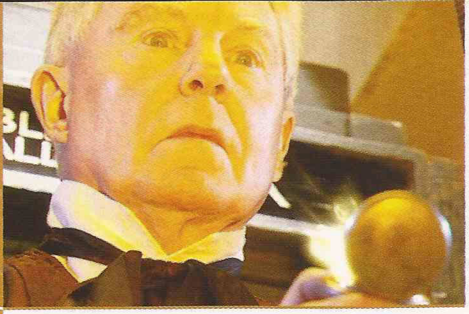
There is the *tiniest* implication here that Cessair is actually an agent of the Black Guardian: she knows that the Great Seal is a segment of the Key to Time, telling the Doctor he will "never find what you're looking for" if the Megara imprison her for ever. Maybe the White Guardian's warning in the first episode was a warning about Cessair?

Making their farewells to Amelia, the Doctor and Romana return to the TARDIS to continue their quest.

The fond farewell to Beatrix Lehmann's Amelia is made all the more poignant in retrospect, as this was the actress' final job. Lehmann died shortly after transmission of the serial.

On board the TARDIS, the Doctor holds the tracer to the Great Seal of Diplos and watches as it is transmogrified into the third segment of the Key to Time. He picks up the pieces he's gathered so far and, while Romana smirks, unsuccessfully tries to fit them all together again...

In the third century of the second calender, it's the...



MATRIX DATA BANK

ON TOUR

– You summoned me here, Supreme Commander?

– Oh yes, Travis, I summoned you. And like a faithful dog, you obeyed.

– You've always been treacherous, Servalan. Why should I trust you now?

– Oh Travis, fortunately it's not a matter of trust.

– Then why have you brought me here?

– These questions, Travis – they came in over an encrypted a-line transponder frequency. They are questions to which the Federation must have answers. And they must be answered. And answered, now.

– Why ask me? You have experts here, Servalan – mutoids and computers... consult *them*!

– Oh I have, Travis. And unfortunately they were less than forthcoming in their suggested replies. I had them exiled to the frontier worlds. So I would be careful – *very* careful, in fact – that it doesn't happen to you. Shall I read the first question?

– Do I have a choice, Supreme Commander?

– Oh Travis. Of course not.

BLINK'S HEAVEN

– Oh Travis, the first question comes from **LAUREN CARRINGTON** via triple-hyperlink e-mail. This astute young woman asks *"In* Blink, *the Doctor says that the Weeping Angels will attack if you, er, blink. So to avoid their power, why doesn't it occur to the Doctor that all you have to do is close one eye at a time, or wink?"* Well, Travis?

– Are you mocking me, Servalan?

– Get your hands off me, Travis!

– You know full well that I only have one eye!

– It would be hard to miss, Travis. And please, stop sneering.

– Even I know the answer to this, Servalan. It's actually almost impossible to close one eye and then the other for any length of time before closing both. Far safer, as the Doctor advised, to keep both of them open rather than risk it.

– Well done, Travis. But, oh Travis, think of the power you could have if you answered all these questions as correctly as the first. The power to destroy a planet at the press of a button. The power to command a fleet of pursuit ships...

– The power to eliminate Blake is all I need, Servalan. Just one chance...

BWWWMMM... SSSSSHHHHHHH...

– Well now, that's a chance you're never going to get, Travis.

– Avon! Aargghh!

– You appear to have shot him, Avon.

– Well now, I hope that wasn't what you wanted, I would hate to have made your day, Servalan.

– Why not make yours? Go ahead... and kill me, Avon.

– Come here.

SMOOCH – SMACK

– A kiss? Is that what you came for, Avon?

– It would hardly be worth diverting ten million spacials for such a... minor pleasure. We need the answers to those questions as much as you need them, Servalan.

– Oh Avon. We're working together at last?

– A temporary arrangement only. Now read the next question or I'll blow your head off.

ROCKY LANDINGS

– This one comes from **PHIL WALKER** of South Norwood in the seventh sector of the third quadrant. Think of it, Avon. We could destroy South Norwood at the press of a button...

– The question, Servalan.

– Phil asks *"Watching* Time-Flight *on DVD the other day I was wondering how the crew and passengers, as well as the Doctor, Nyssa and Tegan, were able to come and go from the Concorde, as there were no steps leading up to the door once they got caught in the time contour. How did they get up and down?"* Well, Avon?

– Well now, Servalan, *Time-Flight* has never been a particular obsession of mine.

– Oh, I've found it very useful Avon. Six months ago, there was a rebellion on Trantor. We pumped the reservoirs full of mind-numbing drugs, but the revolt continued. Only by showing *Time-Flight* again and again and again were we able to reduce the population of that miserably ungrateful little planet to a condition of open-mouthed, uncomprehending stupor.

– I applaud your ingenuity, Servalan, but it still doesn't answer the question.

– Quite. Can you?

– I have a friend who surely can. Orac!

– What is it now? I am engaged in highly important work, collating all the latest celebrity gossip.

– Answer the question, Orac.

– Tsk, the solution is obvious. Remember the Doctor telling Captain Stapley that under the Master's hypnosis, the Concorde crew believed they had made a smooth landing back at Heathrow even though they had made a very rough landing on to the rugged wilderness? Surely the same principle applies to their egress and entrance from the plane.

– Orac, are you saying the Doctor and the others fell at least twenty feet from the plane while believing they were walking down a flight of steps?

– Of course, Avon. Now please leave me alone, I want to know what Zac Efron is doing, and what Amy Winehouse is getting up to today.

– But the Doctor and the others suffered no broken limbs?

– It's simple, Servalan, like Orac says. Under deep hypnosis, the Doctor and company wouldn't even feel the pain of their fall. And we have to assume they clambered back up to the door later.

– Oh, I don't assume anything, Avon.

– Read the final question, Servalan.

NO PAIN, NO GAIN?

– This question is a very good one, Avon. I shall be sending one hundred million credits to **STEVEN JONES** of Southampton for asking it. It concerns John Smith and Professor Yana. He asks, *"Why does it hurt so much to rewrite Time Lord biology and turn a Time Lord human, but it doesn't seem to hurt at all when they turn back into Time Lords again?"*

– I won't need Orac for that one, Servalan. The answer must be that the pain of transition comes when forcing Gallifreyan biology out of shape, against the grain as it were, into human form. When the process is reversed, the Time Lord is returning to his natural state. In fact, I would imagine the experience of reversal is, if anything, a pleasurable one.

– Oh Avon... just think what we could do with a transformation arch like the one in *Doctor Who*. Think of the power we could share.

– I already have, Servalan, and sharing is a word that neither of us understands.

– What are you really doing here, Avon? Those questions are of no value to you or Blake. I would hate to think you'd been distracting me.

– Think what you like, Servalan. I imagine that while I've kept you busy here, Blake and Jenna have taken what they wanted.

– The Federation's recipe for Madeira cakes?

– How did you know that?

– I wrote that recipe, Avon. The perfect trap. And Blake is back on the Liberator right now, in the kitchen, making up those very cakes.

– Damn you, Servalan! What have you done?

– I neglected to add sugar to the list of ingredients, Avon. Blake's cakes will be perfect, but tasteless.

– Cally, bring me up now!

BWWWMMM... SSSSSHHHHHHH...

– Oh my head... what happened, Servalan?

– Oh Travis, you fool. Get up. Take a squadron of mutoids and a command ship and pursue the Liberator. Seek, locate and destroy those cakes!

Sorvad has been eviscerated with a short, and VERY blunt, knife.

THIS MONTH WITH SERVALAN, COCKNEY TRAVIS AND AVON FROM **BLAKE'S 7**

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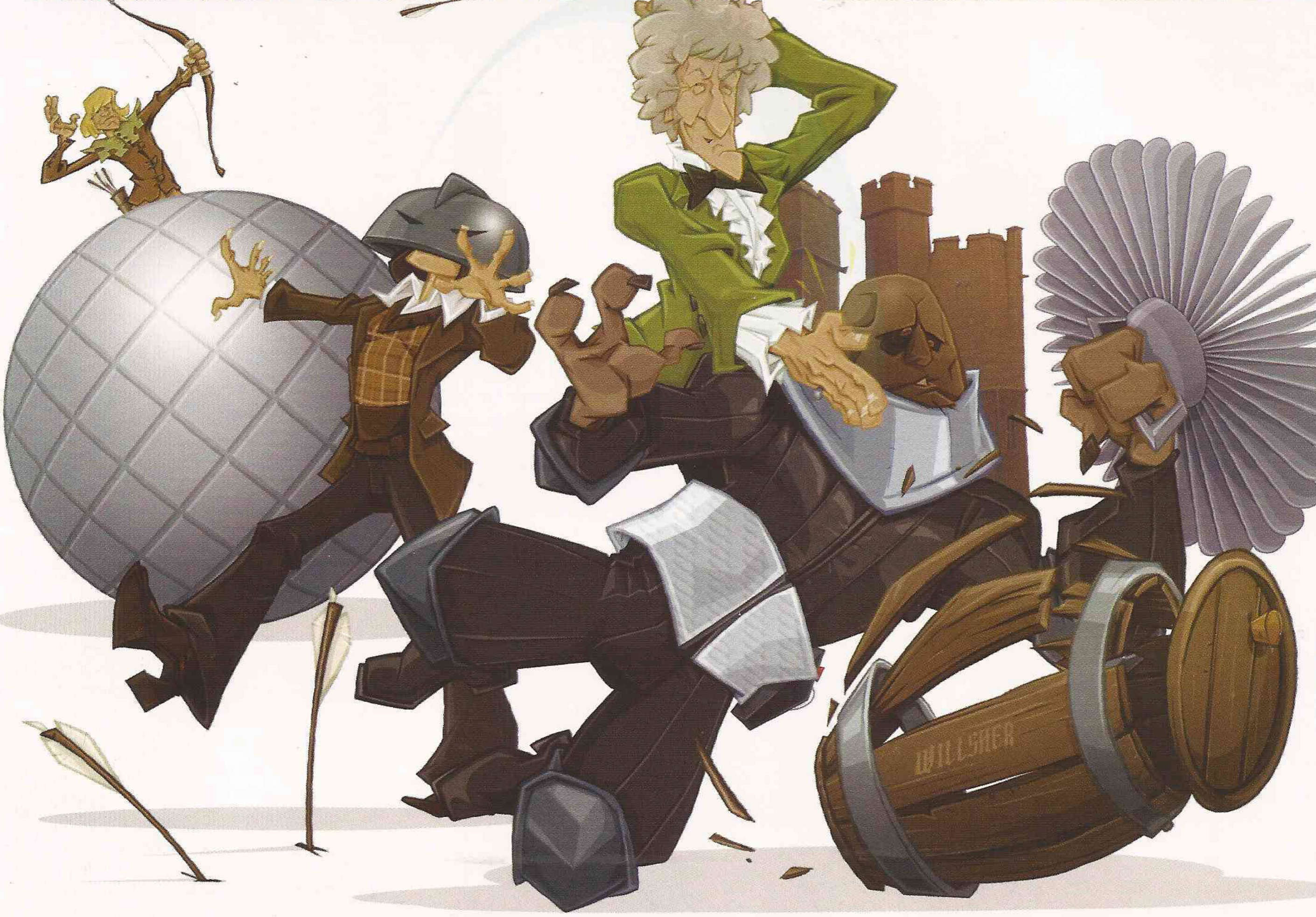


Illustration **BEN WILLSHER**

THE TIME WARRIOR

DVD 2|entertain | **BY** Robert Holmes
PRICE £19.99 | **OUT** Now

THE DÉBUT OF SARAH JANE SMITH is just one of the many 'firsts' in *The Time Warrior*. It features the first appearance of the Sontarans, a race popular enough to return to the programme a further three times so far. It's also the story to establish Gallifrey as the name of the Doctor's home planet.

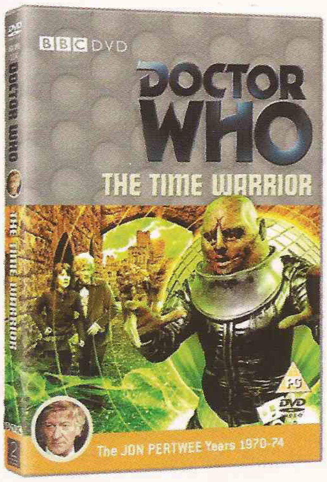
The story sees the Doctor travel back to the 1100s, hot on the trail of a group of scientists kidnapped from the twentieth century by Sontaran Fleet Commander Linx (Kevin Lindsay) to help repair his crashed spaceship. Third Doctor trips into the past are rarer than sun-bathing Ice Warriors, so the sight of Pertwee strolling through the story's hay-strewn castle courtyard locations is enough to make this feel different.

Mistaken for a falling star, Linx's spaceship crashes close to the castle of hell-raising warlord Irongron (David Daker), and the two fall into an uneasy alliance. Irongron offers Linx shelter for the repair of his spaceship and in exchange Linx supplies him with modern weapons, including a remote-control robot knight and some primitive-looking rifles. Holmes writes some fun scenes as the two warmongers spar with each other, and gives a good illustration of Linx's own obsession with war, such as when he accompanies Irongron on an attack of a castle just to observe his tactics.

New girl Elisabeth Sladen makes an excellent first impression. The scene where she introduces herself to the Doctor and they become 'Smith and John Smith' rings with the start of something special about it, and overall she's given plenty to do, even if the then-trendy Women's Lib stuff she occasionally spouts does seem like an odd concern for someone who's just been whisked 800 years back into the past.

For all this, though, there's something about the story that doesn't quite fulfil expectations. Once everyone has made it to the twelfth century and worked out whose side they're on – Irongron's or his neighbour, Sir Edward of Wessex's – the plot falls into a bit of a rut. Irongron and Linx continue to argue, and Linx's captured scientists continue to work on his ship, but not much that's new is added to the mix. Some of it also feels a bit 'twelfth century-lite'. The Pertwee era had already done a castle of sorts in the off-world but still Mediaeval-esque *The Curse of Peladon*, and compared to the flaming torches and creepy atmosphere found there, the real thing of Irongron's place feels a bit flat and unconvincing. When Sarah mistakes it as part of some mock-up modern day pageant, it's hard not to disagree.

> "New girl Elisabeth Sladen makes an excellent first impression. It's the start of something special..."



Holmes writes well for Irongron and his easily-impressed sidekick, Bloodaxe (John J Carney), but less so for Edward of Wessex (Alan Rowe) and the rest of his court. Wife Lady Eleanor (June Brown) is clearly the power behind Wessex's authority, but the character isn't given enough screen time to be developed into anything more interesting. Hal the archer (Jeremy Bulloch) has the Robin Hood look of a dashing hero, but Bulloch is bland, and he all but disappears from the middle part of the

REVIEWERS THIS ISSUE:

Vanessa Bishop (VB)
David J Howe (DJH)
Matt Michael (MM)

story. The only kidnapped scientist with a speaking part is Professor Rubeish (Donald Pelmear), a comedy role where the joke is on Rubeish's own short-sightedness that, for Holmes, seems a bit one-note.

Sontaran Linx, however, is nothing but a triumph. John Friedlander's dome-headed, troll-like mask for the creature is completely convincing, while Lindsay, stomping around and delivering his lines with a guttural hiss, perfectly captures Linx's brutish character and frustration that he should have ended up amongst such a bunch of primitives. My only wish is that he wasn't so conservative in the modern weapons he snatches – the rifles are okay, but they don't look nearly as anachronistic as they might, whereas the sight of Irongron, sat atop his battlements, cheerily winding out the ammunition of a Gatling gun, or Bloodaxe struggling with a bazooka, would have been much more fun.

DVD EXTRAS

The 30-minute 'Making of', *Beginning the End*, takes producer Barry Letts and script editor Terrance Dicks back to the story's Peckforton Castle location in Cheshire, the serene outdoors feel helping to make this one of the most straightforwardly enjoyable documentaries for some time. With a decent story to discuss, the documentary is free of the sarky comments some of the more recent lacklustre story releases have attracted. Long-term fans teased for decades over the identity of the actress originally hired to play the Third Doctor's new assistant before being replaced by Sladen will no doubt be disappointed that this doesn't seek to name a name, and thus end one of the most enduring mysteries in the series. Revealing that Bob Hoskins was the original choice for Irongron, however, does offer information that hasn't been widely reported before.

The new CGI effects are both sympathetic to the originals and look fairly convincing – the blue ray added to the Doctor's scan for time distortion in Part One being particularly successful. It's only Linx's spaceship hurtling towards Earth at the beginning, and the castle's explosion at the end, that perhaps push the boat out too far. The vintage TV trails – one for *The Time Warrior* and the other for the *Radio Times* – made from original off-air audio and 'best guessed' visuals, are two other reconstructions also worthy of praise.

Barry Letts, Terrance Dicks and Elisabeth Sladen provide an appreciative commentary – the only criticisms revolving around what Letts considers to be director Alan Bromly's simplistic handling of the story. The real revelatory moment, however, comes from Dicks. With the Sontarans' appearance in mind, he quotes a contemporary reviewer: "I refuse to be frightened by a monster who looks like a baked potato." As Sladen says, "So that's where it comes from."

And that's that. A new voice will be handling these DVD releases from here on. It's important to keep this column fresh, and with stories I've looked at previously on video coming round for the second time, I don't want to be repeating myself. So, on this front at least, 'thank you's to Steve Roberts, Mark Ayres and David Darlington – so long and thanks for all the discs. **VB**

AT THE BBC: THE TENTH DOCTOR

CD BBC Audio | **PRESENTED BY** Elisabeth Sladen | **PRICE** £13.99 | **OUT** Now

BBC AUDIO
DOCTOR WHO
...AT THE BBC
The Tenth Doctor
PRESENTED BY ELISABETH SLADEN
2 x CD

HOW THINGS HAVE CHANGED IN SUCH a short space of time. The first *Doctor Who at the BBC* was released in 2003 as a nostalgic look back at how the programme was covered on TV and radio over the years. This volume focuses solely on the ongoing tenure of the Tenth Doctor, although once again the contents are presented by Elisabeth Sladen.

Focusing on just the one area means this can run the risk of feeling a bit repetitive. After all, previous volumes have had five decades to cherry-pick their material from – this has all of two years. The problem occurs only once, however, where, promoting *The Christmas Invasion*. The presenters of Radio 4's *Front Row* and BBC *Breakfast* ask David Tennant the same questions, and receive similar answers – although the *Breakfast* clip does have the highlight of Tennant's reaction to Sian Williams describing his portrayal as "waspish", a description Tennant clearly doesn't take to at all.

High profile features include Billie Piper on *Friday Night with Jonathan Ross* and Sladen's *School Reunion* appearance on *Blue Peter*. Where this volume scores most, however, is in its use of BBC Radio Wales' documentary series *Back in Time* that, due to its limited exposure, comes across as largely all new. Extracts cover a wide range of subjects, including a bustling shop floor report on the difficulty to obtain Christmas 2005's must-have toy, the remote-control Dalek, and various looks at the Cybermen's new look and the radio-friendly subject of sound design. Presenter Julian Carey has forged a comfortable relationship with all its major players, and his interviews often take the style of an affable chat.

Jo Whiley Meets Doctor Who, part of a three-hour Radio 1 programme broadcast Christmas Day 2006, is another worthwhile edition, and like *Back in Time*, its day of broadcast means this is probably another programme that is reaching much of its target audience for the first time. Whiley's *Doctor Who* experiences include a visit to the TARDIS set, and breathless interviews with Tennant and Freema Agyeman on location for *Human Nature*. Whiley's piece, though, is as interesting for her own reactions as it is for the opinions of her guests. Standing outside the TARDIS' blue police box doors, she announces "It's one of the best days of my life, and I'm not lying." It's a moment of pure glee that translates directly to the listener. **VB**

FROZEN TIME

AUDIO DRAMA Big Finish | **BY** Nicholas Briggs **PRICE** £14.99 | **OUT** Now

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
Sylvester McCoy in
FROZEN TIME
by Nicholas Briggs
FULL CAST AUDIO DRAMA

IT'S 2012. SECRETLY AWARE OF THE shocking contents of his ancestor's diary, the current Lord Barset has funded a mission to the Antarctic to retrace the steps of the 1929 Barset expedition, and to try to re-establish contact with an alien species. Things seem to be going to plan when the expedition uncovers objects buried in the ice – however, far from being the mysterious aliens in the Barset diary, they turn out to be a police box and its scatterbrained Scottish inhabitant who has, impossibly, been frozen for thousands of years.

The enigmatic aliens are at the heart of *Frozen Time*: the first two episodes revolve around the Seventh Doctor's defrosting, and his subsequent attempts to remember why he was in the Antarctic, before Barset can defrost one of the ice men. This first half is the more satisfying, mainly because Nicholas Briggs wants to keep the audience guessing as to what the Doctor is going to uncover. Once the ice melts, so does the suspense: the latter part of the play works to maintain our engagement with a chase through the snow and a threat to all human life, but fails to make the alien plans as interesting as their identity.

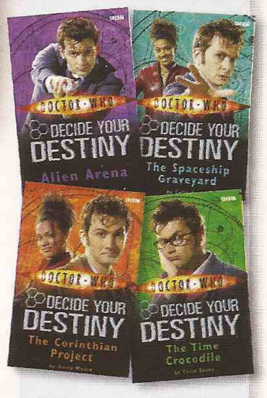
There's very little that's new about the workmanlike *Frozen Time*, although the concept of Earth as a prison colony for alien war criminals is novel. What that leaves is a well-structured play that relies too heavily on the mystery behind its lead villains at the expense of making any other part of the plot a surprise. Even the potential complication of a Doctor who's apparently been frozen in ice for millennia is resolved in the most obvious, if logical, manner. Sadly, with the sole exception of Maryam d'Abo's feisty Genevieve, none of the other characters is particularly intriguing or different: Lord Barset is a traditional callous and avaricious aristocrat type, and even chief bad guy Araksson is a pretty unexceptional warmonger lacking any of the nuance and cunning of Briggs' Daleks, for example.

That said, the play does exactly what it says on the tin. Briggs delivers a very soundly made and acted audio, thoroughly polished and professionally done. If this is the first Big Finish audio you ever hear, you should be impressed. If not, you might be left, as this reviewer was, feeling that you've been here before. For these reasons, *Frozen Time* left me cold. **MM**

[SHELF BRACKETS]

DECIDE YOUR DESTINY: BOOKS 1-4

BOOKS Penguin | **BY** Davey Moore, Richard Dungworth and Colin Brake **PRICE** £4.99 each | **OUT** Now



'Choose your own adventure' books have passed *Doctor Who*'s way before. Long-in-the-tooth fans may recall a set from Severn House Publishers with Colin Baker's Sixth Doctor from the mid-1980s. Now, with Penguin/BBC Children's Books' revival of the format, a new generation of fans can also experience the vicarious thrill of determining whether the Doctor and Martha should take a left or a right, stay and fight the monsters, or leg it in the other direction.

The range's four books all take the same premise, with the reader – referred to throughout simply as 'you' – having accidentally become involved in the Doctor and Martha's adventure, and a choice of two options at the end of each section. Depending on the choice you make, you are instructed to turn to another page of the book to continue your adventure.

The stories themselves are fairly basic – Davey Moore's *The Corinthian Project* set in an experimental undersea community; Richard Dungworth's *Alien Arena* aboard an alien prisoner ship in the midst of a mutiny; Colin Brake's *The Time Crocodile* in a space zoo with talking animals; and *The Spaceship Graveyard*, also by Brake, on a planet littered with abandoned spaceships – but become more elaborate depending on the decisions the reader makes. Take one route, for example, and *The Time Crocodile* becomes a simple tale of time leakage that's over in the blink of an eye; take another and it's an altogether more involved affair concerning alien shape-shifters. And when, in *The Corinthian Project*, the Doctor comes to blows on a Sea Bike, there's clearly more potential excitement in choosing to get on another bike to go and help him rather than opting to "call for help".

Funky, new-style single episode stories and old-fashioned six-parters lie this way... **VB**

DOCTOR·WHO
Ready Bed' Rest and Relax

DOCTOR WHO READY BED

CHILD'S BEDDING Worlds Apart
PRICE £29.99 | **OUT** Now

What do you do when your little *Doctor Who* maniacs want to have a sleepover to discuss the finer points of a Toclafane invasion, but there aren't enough beds to go around? Break out the *Doctor Who* Ready Bed! This rather neat item is a sort of inflatable sleeping bag. There's an outer shell, printed in cool *Doctor Who* patterns and designs, and into that you pop an inflatable mattress. It even comes with a small foot pump to blow up the mattress and a carry bag to pop it all in for transporting from house to house. It's perhaps a little expensive at £30 but it can be picked up online for less. DJH

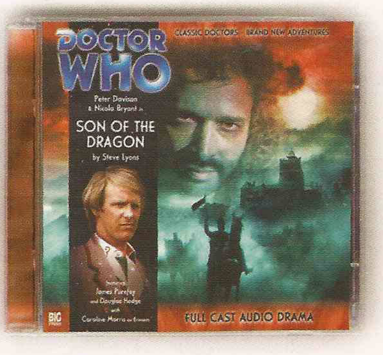
CYBERMAN BUBBLE BATH

SOAPY BATH TIME PRODUCT
Hasbro | **PRICE** £4.99 | **OUT** Now

The perfect way to delete germs. Get your hands on this cute little Cyberman shaped bubble bath holder. Better still, you have to rip his head off to get at the gubbins inside... well, unscrew it, anyway. Unlike the white foam of yesteryear, today's Cybermen seem to be full of a thick, clear gunk that takes forever to pour out. If this product has a downside, it's that it only contains 150ml... which makes it pretty expensive. The figure's legs and arms are movable (only at the joints with the body) and so he makes an impressive poseable display figure whether the gloop is used or left inside to perhaps mutate and evolve of its own volition. A nice little item, and things on the cheaper side are always welcome. DJH

SON OF THE DRAGON

AUDIO DRAMA Big Finish | **BY** Steve Lyons
PRICE £14.99 | **OUT** Now


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Peter Davison & Nicola Bryant in
SON OF THE DRAGON
by Steve Lyons
FULL CAST AUDIO DRAMA

ARRIVING IN FIFTEENTH-CENTURY Romania, the Fifth Doctor, Peri and Erimem are appalled to discover a torched village whose inhabitants have been impaled and left to die slowly and painfully. It's a grim opening that sets the scene for a play that necessarily makes the most of its violent context: the war between the Ottomans and Wallachians for control of south-east Europe, and the notorious reign of Prince Vlad III – the real-life Dracula.

Though it's ostensibly a science-fiction free historical, Lyons can't resist playing up to the screen legend of Dracula, concluding the first two episodes by weaving in delicious film references. That's entirely fitting for a play that examines the contradictions between myth and reality: the bloodthirsty 'Son of the Dragon' is a Christian warrior wearing a crucifix, loved by many of his people for his robust defence of them against the invading Turks. At the same time, Lyons doesn't shy away from the barbaric acts Dracula perpetrates in the name of his religion, staking his enemies and those who displease him alike. As Erimem points out, he is a man who has become a myth in his own lifetime, and who has started to believe in it himself.

Given that his character is the beating heart of the play, it's helpful that an actor of James Purefoy's stature brings Dracula to life. The script presents him as a man who is intolerant of opposition, who is constantly disappointed by the failure of others to live up to his own rather skewed and impossibly strict moral standards, and who is always looking for a hidden agenda, even when he wants Erimem to become his wife. Purefoy's Dracula has a continual hint of disapproval in his voice that only disappears when he's relishing death or glory. It's a compelling vision, especially when it's played out against the more typically heroic but rather less consistent and principled opportunism of his half-brother, Radu.

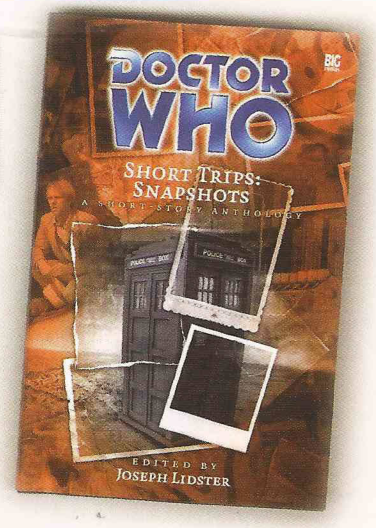
Against such a character, it would be easy for the leads to feel bland. Lyons avoids this, giving the Doctor a touch of the fire and steel he showed in *The Caves of Androzani*, and letting Nicola Bryant take most of the funniest lines. Caroline Morris gets one of her meatiest plays to date, and delivers a very fine performance as the honour-bound bride of Dracula, more at home in these uncivilised times than her companions, and able to empathise with her husband-to-be's background and politics. Furthermore, given Erimem's status as an audio-only companion with the potential to be killed off, there's a feeling of jeopardy in her dangerous relations with Dracula that would be reduced if, say, Peri were the object of his affections.

If *Son of the Dragon* isn't flawless, it's only because its plot follows a pattern that's familiar from other historical stories. However, the joy of this type of story is invariably the characterisation and on this count the play is an unqualified success. At the risk of a pun too far, this is bloody fang-tastic. MM

> "In terms of its characterisation, *Son of the Dragon* is an unqualified success... This is bloody fang-tastic!"

SHORT TRIPS: SNAPSHOTS

SHORT STORIES Big Finish | **EDITED BY** Joseph Lidster | **PRICE** £14.99 | **OUT** Now



IMAGINE: THERE YOU ARE, MINDING your own business and wondering what's on TV later when suddenly an oddly-dressed man babbling about aliens or killer robots or something bursts in and turns your day upside down. *Snapshots*, this new short-story anthology from Big Finish, looks at the impact the Doctor makes on the ordinary people whose worlds collide with his, and is told from their point of view. It's one of lives transformed through contact with the Doctor, whether for a moment or for a lifetime, and not always for the best.

Taking a more interesting and ambiguous approach than merely celebrating the Doctor, editor Joseph Lidster ensures that the stories tend to fall into two camps: those in which the Doctor acts a catalyst to bring out the best in people or teaches them something about themselves, and those in which he is an almost frightening, elemental figure.

Falling into the former category, *Indian Summer* is an odd and rather good ghost story, of a First Doctor unstuck in time and haunting a restaurant for over a century. Helen Raynor's *All of Beyond* is a remarkable tale of abandoned children. At its heart is the theme of the Doctor as the snake in Eden, offering them the knowledge of a world beyond their own, and the choice of whether to join it. *The Eyes Have it*, featuring the Sixth Doctor and a gratifyingly-mute Mel, strikes an unambiguous note about finding inner strength. *Remain in Light* puts a mirror to the Doctor in the form of an alien who can convince others to believe in him no matter what he does, and the beautifully melancholy *Osskah* finds hope in the midst of despair. *The Glarn Strategy* is a big, fun, uplifting story, while *She Knew* is the most straightforwardly touching and intimate tale in the collection.

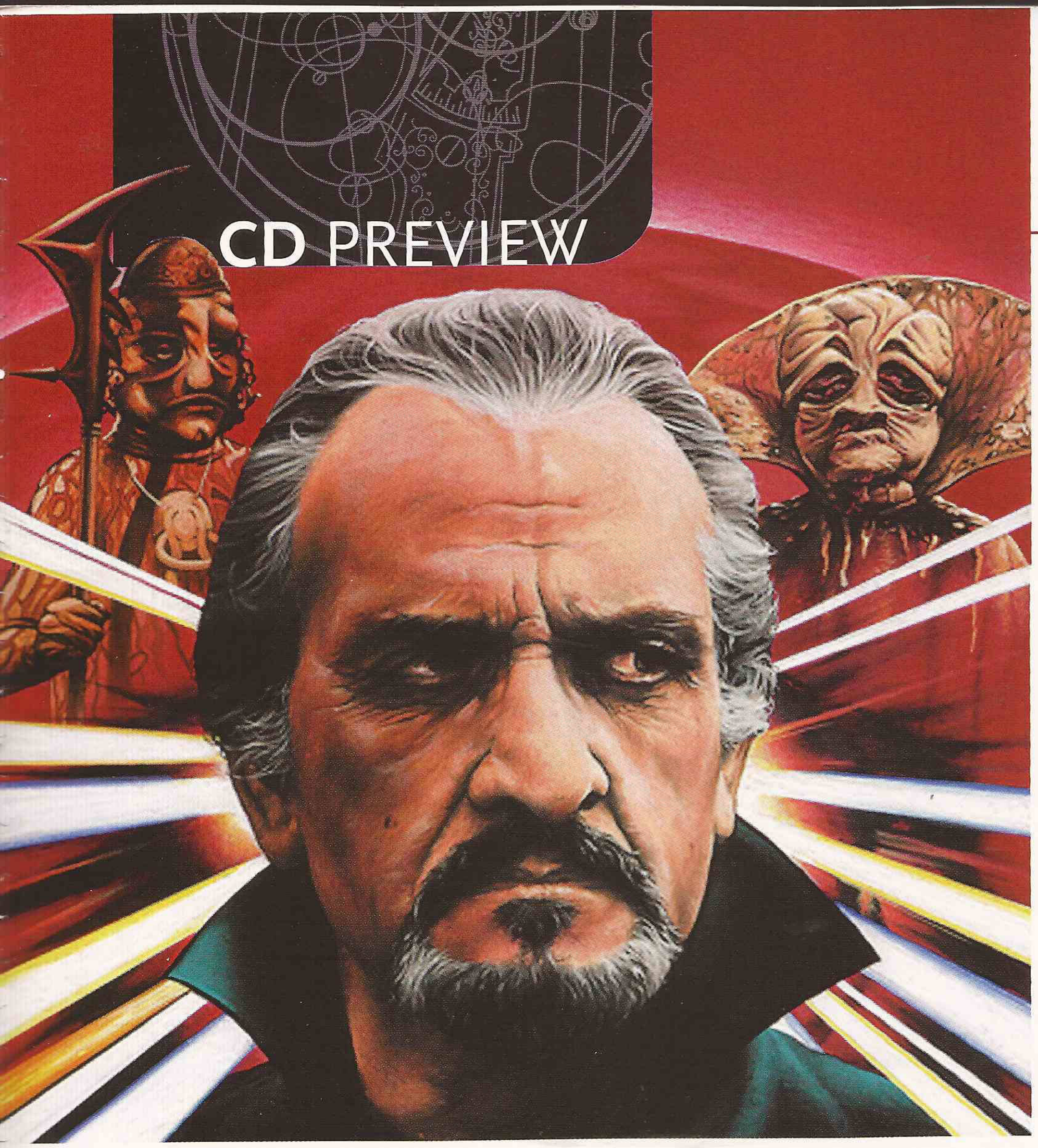
As for the stories in which the Doctor is more disturbing, *Golem*, is shown through the eyes of a creature spawned from an angry Earth to take revenge on the humans who are obsessed with trivia and superficiality – those very things that the Doctor so values about them. *The Misadventure of Mark Thorne* sees a Gordon Ramsay-type chef getting his just desserts, and *My Hero* amusingly pits a grey square of alien technology against an equally grey and square bank clerk, whose contact with the Doctor is an appalling irritation rather than a wondrous event.

Attachments introduces a new companion for the Fourth Doctor, Oliver Day, who crops up in several of these stories to illustrate the impact of prolonged contact with the Time Lord. Starting off as an eager traveller very much in love and planning to return home, Oliver goes through a kind of initiation test in the amusing *Flight of the Monkrah*, while *Puppeteer* is a darker story that examines how impossible it is to go back to a normal life after living dangerously with the Doctor.

The collection is summarised in two stories: the punchy *Salva Mea*, which re-emphasises the theme of seizing the day, and Paul Magrs's *Fanboys*, a reflection on the impact of *Doctor Who* the TV show on a family in the early 1980s – a grand conclusion to an extremely strong anthology. MM

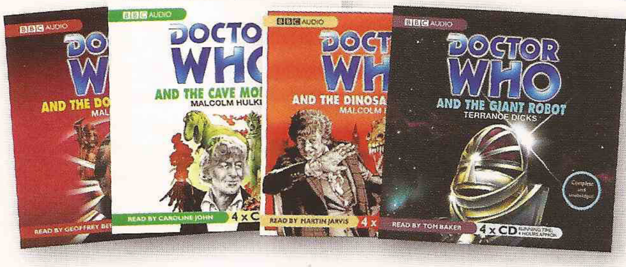
> "*Snapshots* looks at the impact the Doctor makes on the ordinary people whose worlds collide with his..."

CD PREVIEW



DOCTOR WHO TALKING BOOKS

CDs BBC Audio | **PRICE** £13.99 each | **OUT** September/November 2007 | **PREVIEW BY** Michael Stevens


BBC AUDIO
DOCTOR WHO AND THE DO...
READ BY GEOFFREY BE...
DOCTOR WHO AND THE CAVE MO... MALCOLM HULKE
READ BY CAROLINE JOHN
4 x CD
DOCTOR WHO AND THE DINOSA... MALCOLM H...
READ BY MARTIN JARVIS
DOCTOR WHO AND THE GIANT ROBOT TERRANCE DICKS
READ BY TOM BAKER
4 x CD

MANY THINGS MAKE TARGET BOOKS – and specifically the *Doctor Who* novelisations published between 1973 and 1991 – special. On reason is that, bar a handful of exceptions, they represent the entire run of *Doctor Who*'s original 26-year run of TV stories. If you ever laid them out side by side on your bedroom floor on a rainy Sunday afternoon, you would have seen almost the entire twentieth-century small-screen adventures of a Time Lord chronicled before you.

Another reason why they're special is that they're from an era when children's books didn't have to be *about* children. You'll find no teenagers using the latest street-slang and playing with the latest gizmos here. Instead, the adventures they relate are all being had by adults – and we see the action through their eyes.

> "It was a great deal of fun to 'perform' scenes between the Doctor and the Brigadier..." **Martin Jarvis**

The books also offer further insight into characters we've observed on TV. In Malcolm Hulke's *Doctor Who and the Dinosaur Invasion* (based on 1974's *Invasion of the Dinosaurs*), for example, we witness a post-evacuation London through the eyes of old soak Shughie MacPherson, who wakes up alone in a strange house. In a segment not featured on TV, he discovers the corpse of a milkman in the road, and starts to recite the Lord's Prayer. "His words were drowned by a sudden roar from the monster behind him... A massive claw hit him in the face. In his last moment of life, Shughie McPherson resolved to give up drinking whisky."

The books are long out of print, but David J Howe, who has written a forthcoming history of the *Doctor Who* Target Book range, has also supplied the sleeve notes for BBC Audiobooks' new range of CD readings, which kicks off with *Doctor Who and the Cave Monsters* and *Doctor Who and the Doomsday Weapon* in September, followed by *Doctor Who and the Dinosaur Invasion* and *Doctor Who and the Giant Robot* in November. Attention to detail is of prime importance, and the look and feel of the originals has been reflected in the sleeve design. Having sourced the cover artwork from either the first or second book editions, internal line illustrations – where there were any – have been reproduced as thumbnails in the sleeve, along with alternative cover versions from all over the world. All of the recordings are also enhanced with music and sound effects provided by Simon Power, and all will be available on CD and as digital downloads.

So – who has been chosen to give voice to these classic books? As well as having close connections with *Doctor Who* on television, Caroline John, Geoffrey Beevers, Tom Baker and Martin Jarvis need no introduction for their radio and audiobook work. Each of them has turned in beautifully-judged readings, bringing light and shade to the high jinks and drama related by Malcolm Hulke and Terrance Dicks.

"I loved reading *Doctor Who and the Cave Monsters*," says Caroline John, who played Liz Shaw in the original TV story. "It's pretty much based on *The Silurians* but with more insight into many of the characters, especially the Silurians themselves. Malcolm Hulke has given them names and more personality, and in the first chapter we find out why they went into hibernation. Knowing more from their point of view, we understand why the Doctor is so keen to learn from them. Some differences took me by surprise. I mean, Liz falling into the Brig's arms at one stage... I think not!"

"I had wonderful fun reading a book and being in control of so many characters," adds Geoffrey Beevers. "Sometimes I found myself taking a hint from the television, such as, in *Doctor Who and the Space War* (based on the TV serial *Frontier in Space*) a slight European accent which I thought was really interesting for the President of Earth. But sometimes I preferred the hints the book gave me, for example the idea of the Guardian as a little doll in *Doctor Who and the Doomsday Weapon*, which I thought was really eerie..."

Of *Doctor Who and the Dinosaur Invasion* Martin Jarvis says, "I was glad to revisit the somewhat mysterious character of Butler for this recording and tweak his vocal tones just a little more towards the controlling creature he undoubtedly was. Although as a reader I don't do 'impressions', Jon Pertwee's demeanour and elegant humour were very much in my mind. I also carried a strong interior image of the bluff, well-meaning Brigadier. It was fun to 'perform' scenes between the two of them – the Brigadier usually several steps behind the mercurial brilliance of the good Doctor."

Of course, these books bring with them a huge amount of nostalgia. Wave one in front of any *Doctor Who* fan over 25 and they're likely to come over all misty-eyed, as the cover illustrations by Chris Achilleos, Jeff Cummins, Mike Little and others transport them back to halcyon days of summer holidays, visits to the library and – if they were lucky – bookshop signing sessions with Tom Baker himself!

Now, at last, perhaps the time has come for a new generation of children to discover the magic of these timeless stories... DWM

PRODUCTION *Notes*

RUSSELL T DAVIES TAKES US BEHIND THE SCENES...

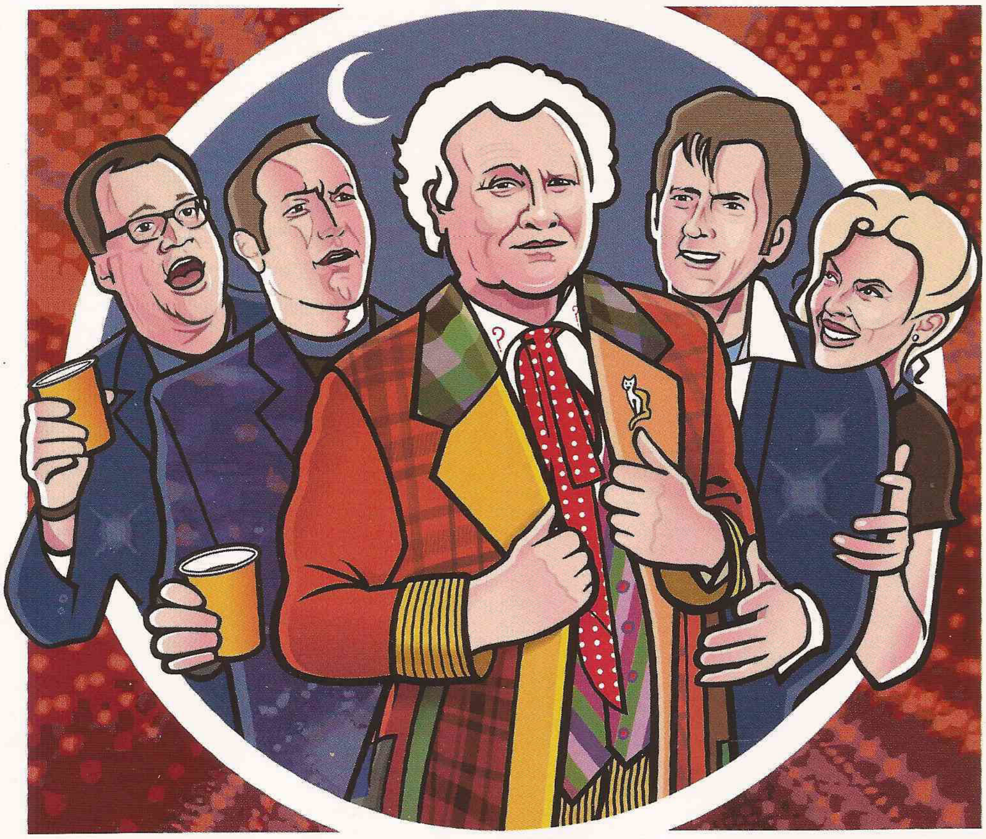


Illustration
BEN MORRIS

THE DOCTOR CALLS

TUESDAY 31 JULY, EPISODE 4.X, *Voyage of the Damned*, Day 19, shooting hours 19.00-06.00. A night shoot. And I'm here! Ages since I went on a night shoot. I plan to stay for a couple of hours, but so many people say "Ooh, fancy seeing you on set," and "Are you lost?" and "Who the hell are you?" that I think, hmph, right, I'm staying all night. (And yes, according to my last *Production Notes*, I'm meant to be on holiday. Ah well, the best laid plans. And besides, it's *Doctor Who*, who's complaining?!)

God, it's busy. Filming is so bloody busy. I've blanked out the pain. I remember the days when I used to be on set all the time, for everything I ever wrote. Long time ago. Oh, we had a five-week night shoot for *Queer as Folk*, I don't miss that! But here I am, and the banter hasn't changed. Nor the coffee. In fact, it actually is the same coffee. We're lucky though – after days of rain, it's a clear night. A beautiful moon, which will look as though the Mill added it. We're here, out in public, for only three key scenes, since most of the action is set on board the *Titanic*. But blimey, the planning that went into this! Cos it's a rare excursion into the open air with a star actor who, let's just say, might slightly interest the Press and the paparazzi. But enough about David, we've got Kylie too! At the Tone Meeting, we had endless discussions about how to keep the cameras away. We'd seal off the area. Issue security wristbands (today's colour is red). Draft the police in. Put up fences to stop footage being ruined by camera flashes...

And no one turns up! Not a soul. Not even a fan! We threw a party and no one came. So we film, in secret, in public, for just about the first time ever. With Kylie bleedin' Minogue! The gods are kind. Or cruel, I was looking forward to a scrum, with my elbow appearing in *Heat*.

But never mind that, it's busy, busy, busy. Phil's juggling eight actors and the crane and the wind machine while simultaneously ploughing through the logistics of the forthcoming Rome shoot (which we're keeping Ultra Top Secret... little knowing on this night that the *Rome* set will burn down and our presence there will be reported in *Variety*! And yes, it's proper filming, not just plate shot-filming like we did with New York – actors and costumes and David and Catherine and everything! But that's all in the future. And it hasn't even happened yet, as I type, so fingers crossed. Morituri te salutant).

> "IS IT OK IF COLIN BAKER COMES ON SET?! HE'S THE DOCTOR! THIS IS *HIS* SET!"

The scenes unfold, James Strong is happy, Phil's smiling by the monitor, and we're discussing whether the edit of the broken glass in Scene 32 will actually make sense, when a mutter runs through the crew, and Edward Russell comes to me with a question: is it all right if Colin Baker comes on set for a visit? *Is it all right?!* Dear God, it's the Doctor! This is *his* set! Phonecalls are made – Colin's appearing in an Ayckbourn play at the New Theatre, and just by chance, this is the one night he's stopping over in town, like it was Meant To Be. He's starring alongside Louise Jameson – Leela! – and for a second, we're doubly excited, until it turns out she's had the night off. But still! Colin Baker!!

And then suddenly, there he is. The Great Man. I've never met him before; Phil and I revert to pure fanboy! The Sixth Doctor! Such a shame Julie's missing this (she's at home, trapped under paperwork, including the final draft of Episode 4.3, which contains the word 'Welsh', 'footsteps' and that old favourite 'Barcelona', along with the phrase "No, we're not married!" In fact, there's so much paperwork these days that she said, "I'm like that man in *The Crucible*, the one who gets pressed to death with stones on his chest, and his last words are "More weight!").

I thought Colin might stay for 10 minutes. He stays for hours. Awestruck runners fetch him coffee. David bounds over to say hello (they shake hands, we all hold our breath, but there's no shorting-out of the Time Differential, damn it!), and then Bernard Cribbins comes over – they were once in *War and Peace* together – and Kylie, too. And I'm not kidding, this is Colin's set. He's the Doctor. That tenth incarnation, over there, leaping about under the arc-lights, saying "New Zealand," he's the same man who fought the Gastropods and Sil and Vervoids and Chessene O' the Franzine Grig.

We talk and talk and talk, of days gone by and days to come, of theatre and telly and his kids (his daughter was a Floor Runner on the *Doctor Who Weakest Link*!), of Big Finish and *The Brothers*. And I get the chance to thank him. Colin – I can call him Colin now! – has said many lovely, kind things about the new *Doctor Who*, which we've all hugely appreciated. He didn't have to. When I'm his age, and the new 3-D-Holo-*Who* is blazing across BBC 9, starring Rocco Ritchie, I'll be mumbling "It wasn't like this in the old days," and "Bring back the Isolus!" as I chase the male nurse in my anti-grav wheelchair.

Then, one of the actors has wrapped – *meaning*, they've completed their last scene for the whole shoot – so I nip over for all the hugs and kisses. Truth be told, I take ages. Love the hugs and kisses. So when I wander back, all hugged and kissed, I'm told Colin had to go. It's gone 04.00, after all!

But as I finally head off home, I can't help thinking, it's kind of perfect. He disappeared, off into the night, as mysteriously as he came. Not wanting or needing to be thanked, just happy to leave his legend and the legacy of all his good work behind him.

How very, very Doctor.

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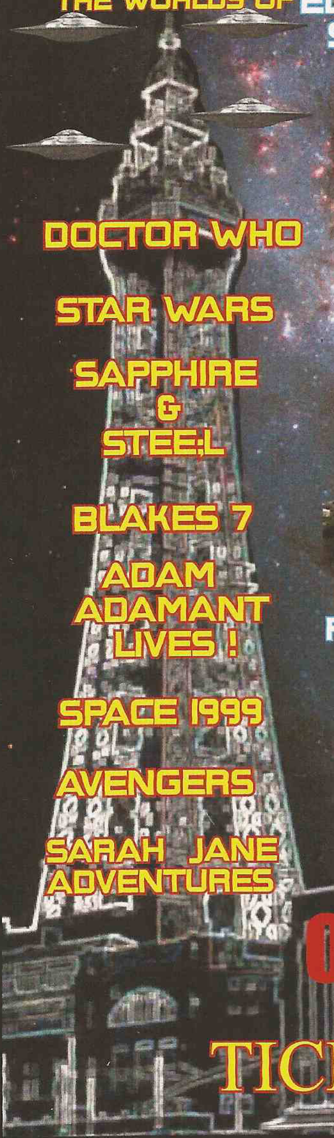

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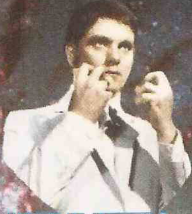
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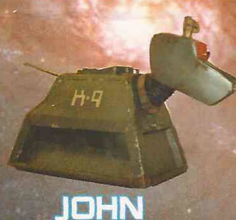

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